VOGUE

American Tent Hospitals
In France

Eyewitness Report by
Vogue's
War Correspondent,
Lee Miller

"What to wear with What"

•

Vogue Designs for Dressmaking

•

Colour Lesson in Fabrics

v ★ ○ Incorporating Vanity Fair September 15, 1944 Price 35 Cents 40 Cents In Canada

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PLUCER

A thrilling part of the American scene . . . Fabrics by Botany! Fashion turns to them for her richest colors and smart women depend on them for the striking good looks and service that make for favorite clothes. This luxurious coat of pure wool "Twillbloom" typifies the many good, striking styles and sound values to be found, labeled Botany, in good stores everywhere.

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Worsteds and Woolens for Women's, Children's and Men's Wear • No-Dye-Lot Knitting Yarns
Botany Perennials • Certified Fabrics • The Botany Tie, Robe • Men's Sportswear • Lanolin Cosmetics
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AND STAMPS

FONSSAGRIVES

Made-to-order
Hat Original
in pearl gray velours
with a tremolo of ostrich

ON THE PLAZA · NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

BRILLIANT KEYS

from a new collection

of costume jewelry by

Nettie Rosenstein

Bonwit Teller

FIFTH AVENUE, NEW YORK

Nettie Rosenstein

. . the beautifully molded dress for which Rosenstein is famous. Forstmann's wool, buttoning dramatically to the hem. Begonia red, brown, black. 95.00 Rosenstein's black fox toque. Designers' Salon, Sixth Floor

George Platt Lynes

Tall, wide, handsome . . . autumn "high" in fashion.

Top: black rayon crepe, silk satin sleeves, $85.

Bottom: wool in two colors, $115.

Bendel Originals . . . from our Immediate Wear Collection.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

HENRI BENDEL
10 West
57th Street's pioneer
house of fashion
presents its newest
Perfume . . .
"10 WEST"
Henri
Bendel
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Look Backwards Angel!

"Important" hats are

back on the smartest heads . . .

like these Knox de Luxe* Originals in

softer, dressmaker silhouettes.

Top left: ALLURE V* $15.95 • *Top right:* VOYAGEUR V* $16.95 • *Bottom:* ALLURE VI* $16.95

*TRADEMARK

KNOX THE HATTER, NEW YORK • L. BAMBERGER & CO., NEWARK, N. J. • JOSEPH HORNE COMPANY, PITTSBURGH, PA. • JOSKE BROS., SAN ANTONIO, TEXAS • J.W. ROBINSON, LOS ANGELES, CALIF.
and other fine stores.

VOGUE
September 15th, 1944

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Vol. 104, No. 5
Whole No. 1728

Bonwit Teller

NEW YORK AND WHITE PLAINS

B. H. Wragge does County Fair Colors

that Ayres look
L.S. Ayres + Co.
INDIANAPOLIS
Costume by Hattie Carnegie

STYLED BY Swansdown NEW YORK

CARRY ON AT HOME WITH WAR BONDS!

A talented coat for quick-change efficiency. Shown here in a formal mood . . . it'll turn comfortably casual with a swift switch of accessories. Tailored by Swansdown with a smart raglan shoulder yoke in a luxurious-looking, all-wool suede by Anderson Mills. Sizes 10 to 18. About $55. At one fine store in your city. The House of Swansdown, 500 Seventh Ave., New York 18, N. Y. Morris W. Haft & Brothers, Inc.

Suranam, one of the magnificent yarn-dyed Enka Rayon fabrics by Rémond-Holland

244 Madison Avenue, New York 16, N.Y.

RAWLINGS—VOGUE STUDIO

Jewels by TRIFARI

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
FORSTMANN WOOLEN COMPANY, PASSAIC, N. J.

It's one of the most beautiful of all the new coat silhouettes—
Montesano's doublet shoulder— Lord & Taylor, New York and Manhasset

The Lindner Co.
CLEVELAND

HATTIE CARNEGIE'S

GREY WOOL DRESS AND JACKET

DEFINED WITH BROADTAIL

The Corsair **THE UNFURRED DRESS COAT. Fashion's newest beauty. A dramatic contrast in lovely lines. Sleekly moulded top, smooth sculptured skirt that flares. In two tones of grey wool-and-rabbit's hair. Sizes 10 to 16, 129.00.**

Altman coat fashions, third floor

Charbert's Fabulous

The wealth of The Indies is yours in a flacon of perfume . . . fabulous dreams come true under the spell of its magical fragrance. Wear it as beguilingly as Scheherezade wore her legendary jewels.

Neiman-Marcus
Dallas

In the sure hands of our experts your suit becomes a triumph of personal distinction . . . a fulfillment of the designer's ideal. A Sophie Original from our Autumn ready to wear collection.

SAKS FIFTH AVENUE

NEW YORK CHICAGO BEVERLY HILLS DETROIT

ELLIOT CLARKE

*TRADEMARK

Designed to give you a new perspective on fall. Candid hats in bold lines of a new millinery mood...DUNLAP ELEGANTES.* Left: *Enchanter VI*,* $16.95. Center: *Metropolitan V*,* $15.95. Right: *Enchanter V*,* $16.95. Mandel Bros., Chicago; The May Company, Los Angeles, Calif.; Henry Morgan & Co., Limited of Montreal, Canada; G. Fox & Co., Hartford, Ct.

This Fred A. Block Original, exclusive with
Stern's, is the new fall interpretation of
the pared-down silhouette. Chiffon weight
wool to mould the lined jacket . . . hand-
made wool tatting to underscore its dis-
tinctive line. Red with black, cinnamon
with brown crochet. 12 to 20 . . . . . 75.00
Third Floor. Butterfly Jewels, Main Floor.
Stern's

John Frederics

CALLS HIS FALL COLLECTION
"NEW DIMENSIONAL".
IT IS RELEASED TO BLUM'S
AND ONLY BLUM'S
IN PHILADELPHIA.

RETBouche!

THE BLUM STORE

Claire McCardell original in **WHIPPET CLOTH**

Duplex Fabrics

The Moujik dress, sword slim, flame bright, owes much of its drama to brazen outside seaming. For perfect understated drape, Claire McCardell selects Whippet Cloth—a superior rayon gabardine, silken of texture, superbly rich to the touch. Like all Duplex fabrics, Whippet Cloth means a finer fashion.

DUPLEX FABRICS CORPORATION, 1410 Broadway, New York City

She was as Brave as She was lovely

In 1836 Narcissa Whitman, a New England minister's wife, was one of the first white women to cross the Continental Divide. Her home was one of the first in the Oregon Territory.

Among the many accomplishments and talents of early American womanhood was the ability to create a pleasant and comfortable home under all kinds of circumstances.

And in this art the woman of today is no less talented. Conditions of war have added new responsibilities to her shoulders. Yet, with all her extra activity she makes it her business to appear charming and lovely, always.

For over half a century Avon has been associated with women and their homes. Today, Avon Representatives continue to call at homes of America and to help you and other active American women look your loveliest while you are busy.

BE HOSTESS TO LOVELINESS

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TO A WOMAN'S LOVELINESS,

POISE SELF ASSURANCE

Nelly Don
A QUALITY CERTIFIED
AMERITEX
FABRIC
AMERICAN TEXTILES CO. INC.
Rich harvest in
Ameritex Fabric
A Nelly Don* masterpiece, with magnificent shoulders, sculptured hips, dramatic pockets. Done in Ameritex rayon-and-wool "Liberator" to wear you long and well. Lacquer Red, Lotus Gold, Blujade, sizes 10 to 18, about $13.00 at better stores the country over.
*Trade Marks Registered

How surely, purely Peck & Peck . . . You take a beautiful fabric—as here, fine yarn dyed grey Melton. Give it luxurious warmth—lining it with soft grey curly lamb. Cut it superbly. . . hang it from stunning wide shoulders. See, it's just as simple as that . . . the way WE do it. One from a group of fur-lined coats at 119.00

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

"White Shoulders". . . A Waltz—at the Stork Club
FOR AN EVENING OF LIGHTS AND SHADOWS
BY
Hartnell

Adrian plays the gay, triumphant colors of campaign ribbons against the sleek black of Forstman's wool doeskin. $119.95. Wear it with Adrian's dramatic, new Hussar hat. $45.00

Holmes

NEW ORLEANS' QUALITY DEPARTMENT STORE

Adrian
Translation from the Persian.
Short wool dinner suit,
resplendent with jet.
Filene's
FRENCH SHOP
BOSTON

Gadrian

AMERICAN DESIGNER

...and the woman

who wears COBRA stands out alone

in all her beauty like some new divine

instrument soloing to the gods.

Parfums Weil Paris Co., 745 Fifth Avenue, New York

LINE FOR THE BOYS
DEFINITELY A DRESS TO PLEASE . . .
FEMININE FIGURE FLATTERY
FOR YOUR AUDIENCE, ADEPT AND
HANDSOMELY SIMPLE LINES TO
DO FOR YOU EVERYTHING YOU
WANT A DRESS TO DO. FUCHSIA,
GOLD, BLACK, PURPLE, OLIVE, POWDER
BLUE, AQUA, GREY VIRGIN WOOL.
MISSES' SIZES 29.95
FASHION SALON • THIRD FLOOR
ARNOLD CONSTABLE
Fifth Avenue at 40th, New York • New Rochelle • Hempstead

Philip Mangone

THE DAYTON COMPANY... MINNEAPOLIS

***OVAL ROOM**

*REGISTERED TRADE MARK

BATES CREATES FABRICS FOR TOMORROW

You will admire this dress, but perhaps we should tell you that neither love nor money can buy it—just now. It's a Prophetic Fashion—specially designed by

Charles Armour

for next Spring . . . a bright glimpse of 1945 fashion . . . a style to come.
Bates supplied the inspiration in the newest of fabrics . . . a sophisticated cotton batiste—smooth as satin, with that wonderful feel of quality for which **Bates** is noted.
It is one of the many lovely **Bates** creations in Fashion Fabrics—planned to forecast the smart trends of tomorrow.
At better stores, in smart dresses and by the yard. Bates Fabrics, Inc., 80 Worth St., New York City

Bates

FASHION FABRICS

Suits by Dorothy Cox, Claire McCardell, Vera Maxwell

Color gives a cheer...

and charm... to clothes designed to serve you well... in woolens that are famous for beauty, quality and lasting wear.

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Hockanum Mills, Rockville, Conn., Founded 1809, Division of M. T. Stevens & Sons Co., North Andover, Mass.; J. P. Stevens & Co., Inc., New York, Selling Agents

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SHOES
JOHANSEN BROS. SHOE CO., INC., ST. LOUIS

BUR-MIL* RAYON FABRICS
Available by-the-yard in all popular shades . . .
at department stores throughout the country.
*Reg. Trade Mark
BUR-MIL
QUALITY
BUR-MIL Fabrics are Sold by Converters Licensed by
BURLINGTON MILLS CORPORATION of New York • 450 Seventh Ave. • New York 1, N.Y.

Tall look of an all black wool dress with the new longer waistline... given emphasis by a wide shouldered box cape rimmed in white broadtail.

Dress 39.95 Cape 79.95

10 TO 20. DRESS CIRCLE, FOURTH FLOOR

FIFTH AVE. AT 38th ST., NEW YORK 18, N. Y. • Wisconsin 7-9600 • GREENWICH, EAST ORANGE, CLEVELAND, BRIDGEPORT

AN Aldrich ORIGINAL
Two-piece wool—
about fifty dollars
Larry L. Aldrich inc.
530 Seventh Avenue
New York

Frost Bros. San Antonio

Soft coverage in a beautifully draped coat, touched with velvet—by *JABLOW*. In Forecast, a novel, pure-wool weave. Chinese red, purple, gold, black. The coat, $89.95. Hat by Lilly Dache, pumps by Andrew Geller.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

FONSSAGRIVES

Hattie Carnegie's

original dinner suit in Carnegie blue satin with an all-over design of tiny black lyres . . . as lyrical as her new perfume, Carnegie 49.

Fashion starts at the **HEAD**

Fashion lavishes its all
on your head. On Turbans...on Brims
...on Berets that rise and sweep and
plunge to dramatic proportions,
sublimating your entire costume
with their grandeur.

Millinery Salon, Fifth Floor

CARSON PIRIE SCOTT *& Co* *
Chicago

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

A *Ben Reig* ORIGINAL

DESIGNED BY *Omar Kiam*

Dull black with exclamation points in velvet. Smart example of Edwardian elegance for Fall. Black velvet hat by Mme. Jeanne Rousseau.

Originals by Newton Elkin ... master-creator

of those suave, smooth suedes

you of the Southland love.

Exclusive with the Southland's

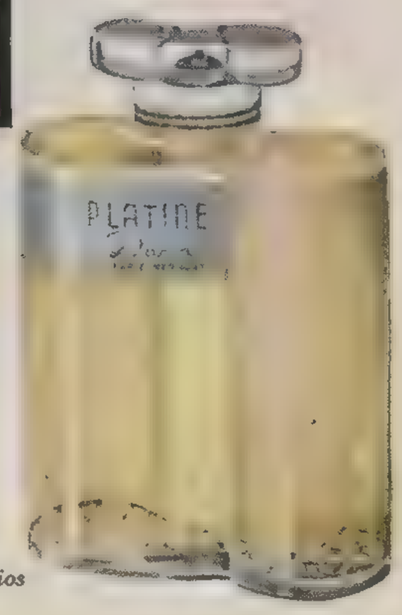
Fashion Center ... RICH'S Atlanta

Lovely in line and fabric, Laros lingerie carries forward a traditional excellence in the making of fine slips and gowns.

Dana's precious Platine for the precious blonde

The essence of blonde bewitchery interpreted in perfume. On the continent where Dana created Platine, it was said that one drop would make a blonde the most ravishing thing in life! The ounce $22.50 (tax extra).

Rare jewels, Harry Winston. Rawlings—Vogue Studios

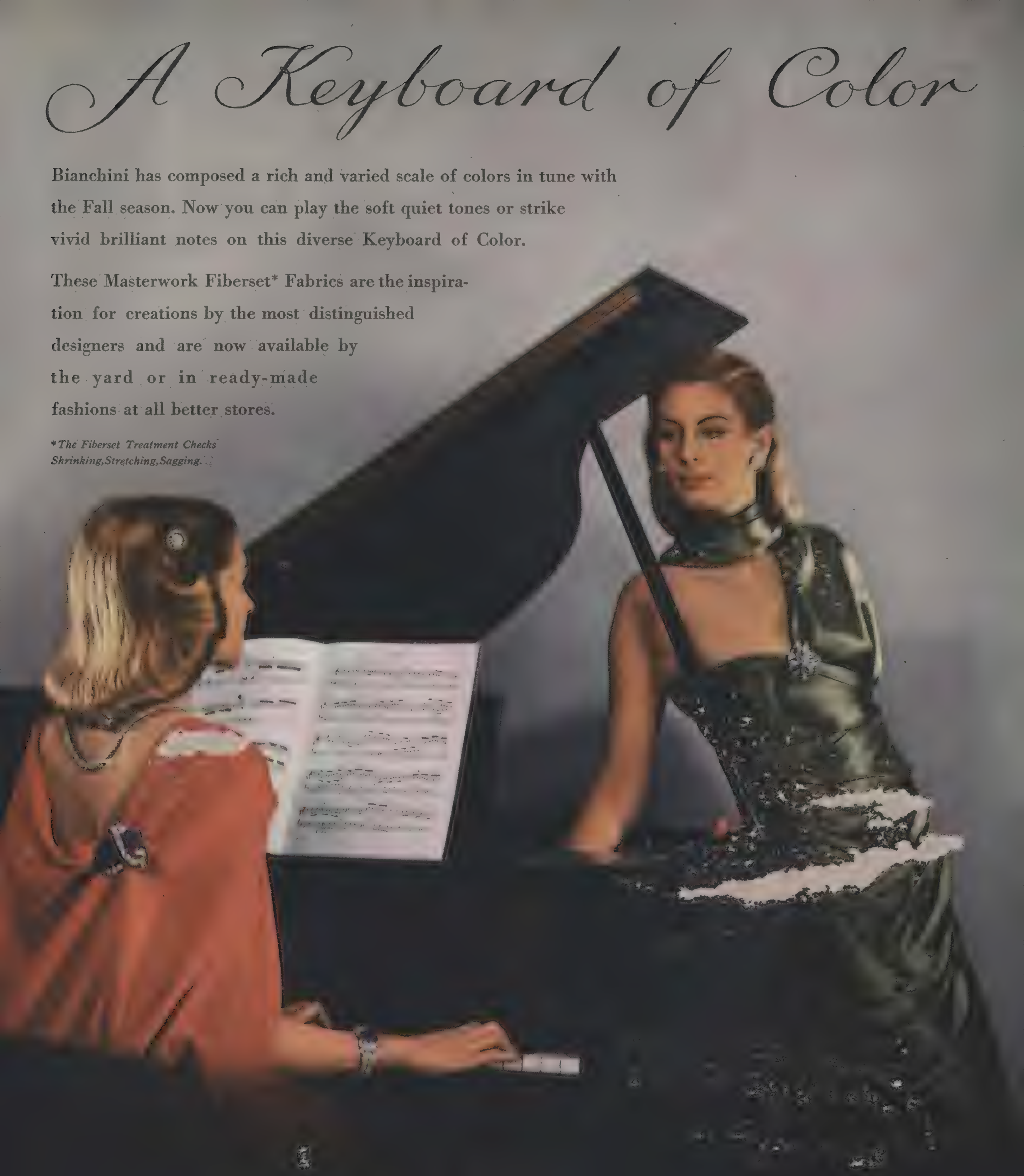


A Keyboard of Color

Bianchini has composed a rich and varied scale of colors in tune with the Fall season. Now you can play the soft quiet tones or strike vivid brilliant notes on this diverse Keyboard of Color.

These Masterwork Fiberset* Fabrics are the inspiration for creations by the most distinguished designers and are now available by the yard or in ready-made fashions at all better stores.

**The Fiberset Treatment Checks Shrinking, Stretching, Sagging.*



Bianchini/Ferrier

663 FIFTH AVENUE, NEW YORK

Jewels by Van Cleef & Arpels

Ensemble courtesy Nettie Rosenstein

foreman

Foreman Fabrics . . . consistent choice of celebrated designers! They know that these exquisite weaves will always respond brilliantly to their careful styling. These same, lovely materials are yours at home . . . a thrilling inspiration to your own dressmaking talents. Cherubskin, the rayon crepe illustrated, and other famous Foreman Fabrics including Sablon, and Cavalier can be found by the yard and in finest ready-to-wear.

FOREMAN FABRICS CORP. • 1412 BROADWAY, NEW YORK 18, N. Y.

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Your feet take you over many thresholds
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Needlepoint
For Fall and Winter
100% Virgin Wool
Hat and Bag each from
$5 to $12.50
in Akron, Ohio at
THE A. POLSKY COMPANY
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in Baton Rouge at DALTON COMPANY
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ED. MALLEY COMPANY
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in Norfolk, Va. at
RICE'S FASHION CORNER
in Philadelphia at
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in Portland, Oregon at
MEIER & FRANK COMPANY
in Providence at CHERRY & WEBB
in Richmond at THALHIMERS
in Rochester, N. Y. at
B. FORMAN & COMPANY
in Saint Louis at STIX, BAER & FULLER
in San Antonio at JOSKE BROTHERS
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W. B. McCLURKAN & COMPANY
in Youngstown, Ohio at
STROUSS-HIRSCHBERG
or write for the name of the store in your city to
EVERITT HAT COMPANY
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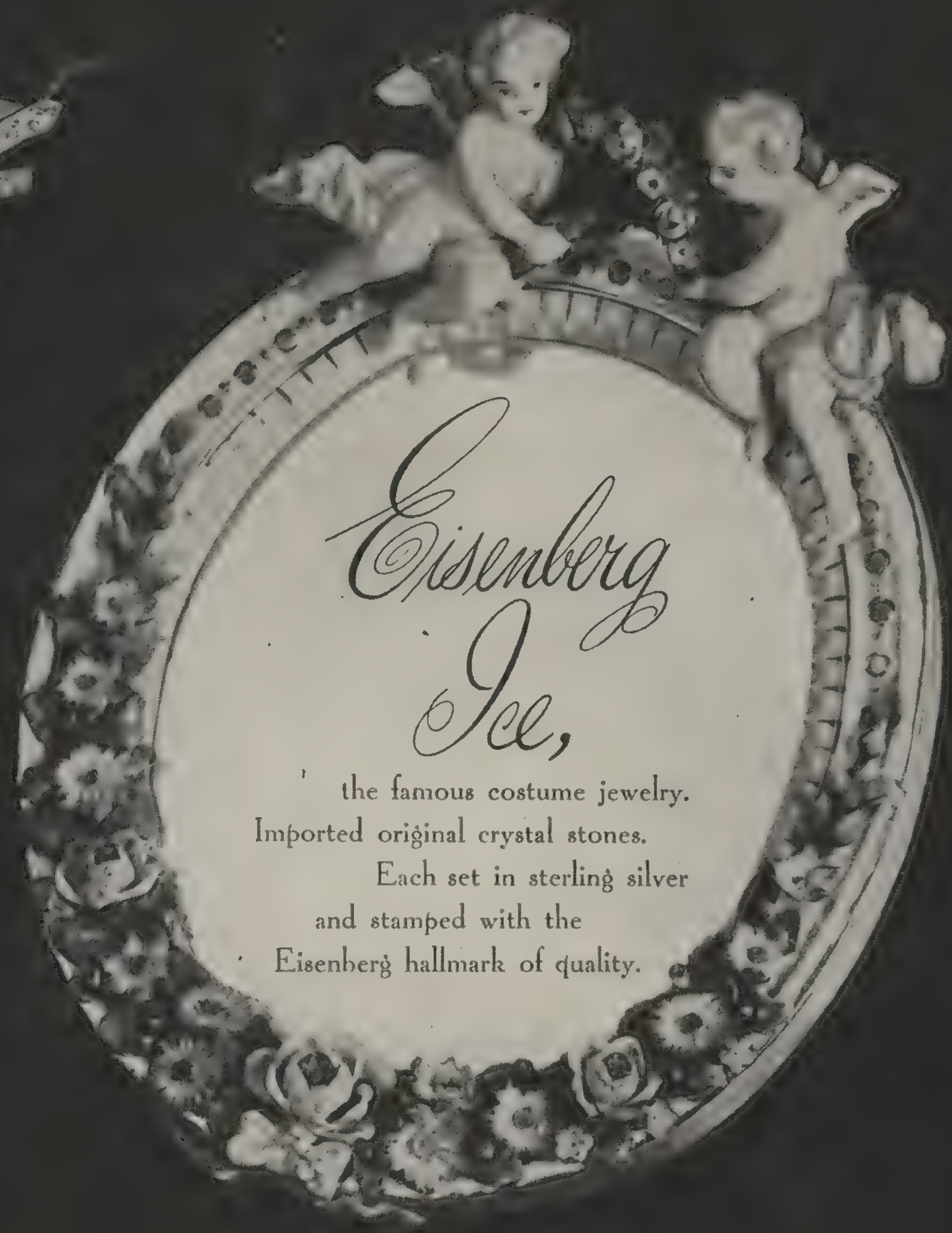

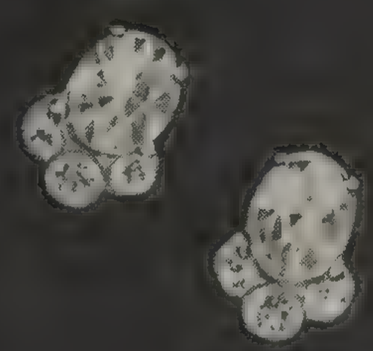

EISENBERG JEWELRY, INC. • Merchandise Mart • Chicago 54, Illinois

Maurice Reutner turns nonchalance into elegance through the deft use of hand crochet on pure wool. This is his high fashion formula for luncheon through cocktails.

Maurice Reutner

Casual in cut, dramatic in color, and absolutely right in feeling...this Maurice Rentner suit. A gaiety pink wool jacket, with sequin-embroidered lapels and satin cuffs to match the black satin blouse. Skirt of black wool crepe. Accessories by Thalhimers.

Thalhimers
The Fashion Store of the South for over a Century
Richmond, Virginia

Wimbledon HATS

Sculptured silhouettes, moulded by skillful fingers...Fashions that look forward to long companionship. Such are Wimbledon Hats...

Town Talk

Debonair

Melody

Starboard

Photographed fashions are of fine, fur felt, priced at $7.50 for Black, Brown or Navy; other colors slightly more.

At smart stores everywhere—or, write to Wimbledon Two, Park Avenue, New York.

An O. R. O. Exclusive Feature.

Nettie Rosenstein's half-and-half tunic coat in poker red and poker green.

Designers' Shop
Chas. A. Stevens & Co.
State Street, Chicago

PEEK-A-BOW MESH

. . . frankly flirting at your toes, so disconcerting to your beaux... those fascinatin, captivatin' "Peek-a-Bows." Romancing, enhancing the calfskin you love—in Rich's Sweet Georgia Brown. **$9.95** Others at 9.95 and 10.95

"mademoiselle" T M REG *you'll love to be in our shoes!*

Another fashion first for **RICH'S** Shopping Center of the southland

Celanese
Creative Fabrics
* REG. U. S. PAT. OFF.
AN ORIGINAL CELANESE* FABRIC OF ALL SYNTHETIC YARN FROM CELANESE CORPORATION OF AMERICA

'Round the Town It's TUSSY * * * Moment at El Morocco

That's unfair competition! How *does* she get that dreamy, creamy look to her lips?

Bet a nickel it's a Tussy job. Tussy's famous for its lovely, creamy-smooth, softening texture.

What an entrance! Her ***Miss America*** make-up has all the eyes—and sighs—in the room!

What a heavenly shade of lipstick. It must be a new Tussy number.

Copr., 1944, by Lehn & Fink Products Corp., Bloomfield, N.J.

WHAT makes a good lipstick good? Two things. First, color. Second, the "look" it gives your lips. Moist, soft, tempting. Tussy is creamier, glossier, yet it stays on firmly, and doesn't give your lips that dry "withery" look. And you don't need to employ that constant tongue-flick to keep your lips moist, fresh, and dewy. *Raspberry*—a lilting, passionate red; *Blue Blood*—aristocratic, blue-toned . . . and many other luscious shades. $1 each, plus tax.

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

FOR THAT YOUNG, YOUNG LOOK

To wear with confidence
The dress of the hour . . .
this Anna Miller Original of
rayon crepe, fastened down
the front with huge, jewel-like
buttons. In Hongkong Gold
or Smyrna Green with matching
buttons, or black with crystal.
$69.95
In Denver . . .
The Denver
Dry Goods
Company
In St. Louis . . .
Scruggs
Vandervoort
Barney

Lovely to look at, and lovely to wear...
lingerie superbly designed in rayon jersey.
Vanity Fair
READING, PA
DAY FOR VICTORY TOMORROW
HUTCHINSON

PHILIP MANGONE looks ahead . . . designs a new short coat with luxurious fullness, then swathes it on the figure for an entirely different silhouette. In black with nutria. Exclusive with Horne's in Pittsburgh.

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The fashion lobby of America ... New York
This enormous island city, with its resources,
its talent, its insistence on perfection, is indeed the fashion lobby
of America. Fashions from New York step into the limelight wherever people gather,
across the entire country. In every theatre of activity, in every leisurely intermission
of your busy days, wear those suitable, smart, distinguished clothes . . . New York fashions.
NEW YORK
Creation
N.Y. DRESS INSTITUTE
Made under standards of
I.L.G.W.U.
NEW YORK DRESS INSTITUTE

Carolyn REG. NEW YORK

Arresting new silhouette advanced by Carolyn for town wear, the coat of pure wool, tailored to a gentle fullness by Morris W. Haft & Brothers. Buttoned close at the throat, belted in tightly, and launching a wonderful new sleeve, set in one piece with the shoulder. Lined with Duchess rayon. The total effect is one of casual elegance. Sizes 10 to 20. About $65.

Carolyn Modes

at these fine shops:

Albany, Ga. ..... Rosenberg Bros.
Albuquerque, New Mexico ..... Markus
Alexandria, La. ..... Wellan's
Allentown, Pa. ..... H. Leh & Co.
Amarillo, Tex. ..... White & Kirk
Amsterdam, N. Y. ..... Holzheimer & Shaul
Asheville, N. C. ..... Bon Marche
Augusta, Ga. ..... Saxon Cullum Co.
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Baton Rouge, La. ..... Dalton Co.
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New Orleans, La. ..... Maison Maurice
New York, N. Y. ..... Arnold Constable & Co.
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Oklahoma City, Okla. ..... Brown's
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Washington, D. C. ..... The Hecht Co.
West Frankfort, Ill. ..... Fashion Shop
Wichita, Kan. ..... Buck's Inc.
Wilkes-Barre, Pa. ..... Fowler Dick & Walker
Williamsport, Pa. ..... Brozman's
Wilmington, Del. ..... Kennard-Pyle
York, Pa. ..... P. Weist's Sons

Carolyn's Modes are sold exclusively in Cuba by EL ENCANTO of Havana, at prices subject to tariff regulations

For the name of store in your city, write National Modes, 128 West 31st Street, New York City

Carolyn Modes are sold exclusively in New York City at ARNOLD CONSTABLE & CO.; in Chicago at MANDEL BROTHERS; in Indianapolis at H. P. WASSON & CO.; in Washington at THE HECHT CO.; in California at HALE BROS.; in Salt Lake City at AUERBACH CO.; in Columbus, O. at THE FASHION CO.; in Dallas at A. HARRIS & CO.; in El Paso at POPULAR D. G. CO.; in Oklahoma City at BROWN'S; in Tulsa at BROWN-DUNKIN D. G. CO.

A dinner dress to answer the rising crescendo of demand for formality, the austerely simple sweater top silhouette, an understatement in line, but touched off by the brilliance of gold cloth, in bands that alternate with Stunzi's "Miava" rayon crepe woven with Celanese* yarn. 10 to 18, $35.

*Reg. U. S. Pat. Off.

Carolyn Modes are sold exclusively in New York City at ARNOLD CONSTABLE & CO.; in Chicago at MANDEL BROTHERS; in Indianapolis at H. P. WASSON & CO.; in Seattle at BEST'S APPAREL, INC.; in California at HALE BROS.; in Salt Lake City at AUERBACH CO.; in Columbus, O. at THE FASHION CO.; in Dallas at A. HARRIS & CO.; in El Paso at POPULAR D. G. CO.; in Oklahoma City at BROWN'S; in Tulsa at BROWN-DUNKIN D. G. CO.; and other fine stores listed on page 64.

Algiers
Moroccan Rose
Jungle Gardenia
Arabia
Violet
Sumatra
Lilac Royal
Lily of the Valley
Jasmin from Egypt

Prices range from $15 to $100 an ounce.

Tuvaché Co., 37 W. 57th St., N. Y.

Tuvaché . . . perfumes with a rare blend of emotion and charm. Lush, disturbing, exciting fragrances from the fabulous collection of Tuvaché.

Available at Smartest Perfume Counters in exclusive shops from Coast to Coast.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

CASCADE OF WHITE FOX, PLATINA-DYED, ON PONTIFF PURPLE. A BREATHTAKING KRAUS ORIGINAL FOR A DISTINGUISHED FEW

TONI FRISSELL

ANITA

Swing 'n' Suede

NAOMI

KAY

"STAND-INS" FOR PRETTY, BUSY FEET

To frisk through first fall days . . . oh, so pretty Matrix* suedes. Serenely soft, with practical soles . . . moulded inside into a curve-for-curve copy of the bottom of the foot. It's "Your Footprint in Leather"* to rest you and relax you as only Matrix knows how with the soothing support of perfect fit . . . all-over!

Matrix*

*"Your Footprint in Leather"**

Most Matrix Styles, $9.95 to $12.95. E. P. Reed & Company, Rochester 3, N. Y. Matrix Style Studio, 47 West 34th Street, New York 1, N. Y. *Reg. U.S. Pat. Off. E. P. Reed & Co.

"NO GREATER GIFT HAS AUTUMN POURED FROM OUT HER LAVISH HORN"

. . . John Greenleaf Whittier

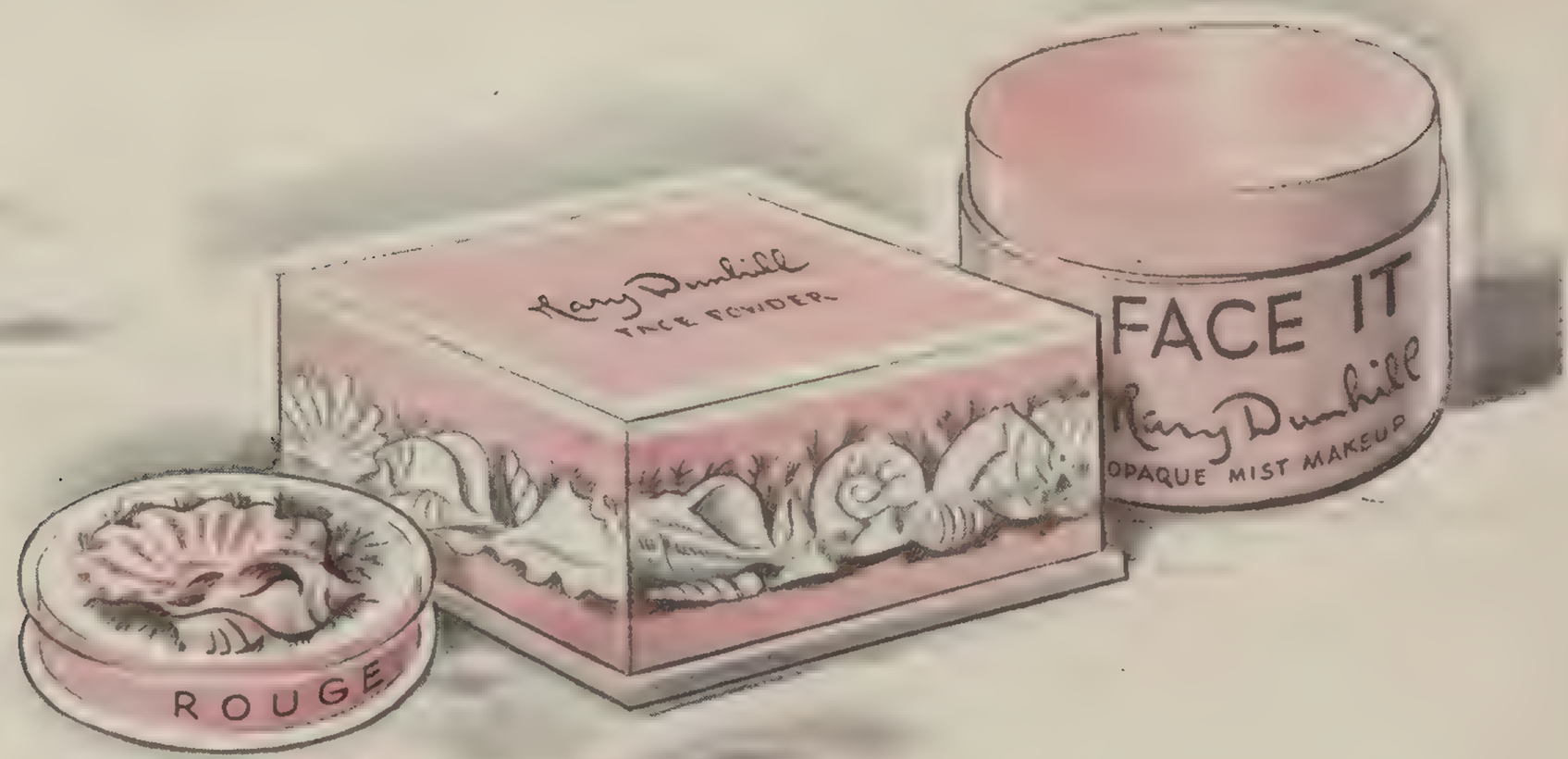
So symbolic of Autumn's best . . .
In a crease resistant flannel of
Aralac* and spun rayon; in aqua,
melon or beige; about $10

MADE OF Aralac* . . . FIBRE OF BEAUTY IN MODERN FABRICS

T. M. REG.

Pink Lustre

A flattering and exciting new color created by Mary Dunhill to achieve subtly that radiant "lustrous-look" which is the latest face fashion. To be your most devastating, wear the complete Pink Lustre Matched Make-up that includes Lipstick, Rouge, Face Powder and Mary Dunhill's marvelous misty make-up base, Face It. Among the other intriguing lustre make-up shades are Cherry Lustre, Sapphire Rose Lustre, Copper Lustre.



MARY DUNHILL'S PINK LUSTRE
MATCHED MAKE-UP

Pink Lustre Lipstick $1.25
Pink Lustre Dry Rouge..... $ .75
Pink Lustre Face Powder..... $1.50
Pink Lustre Face It..... $1.50

Each plus federal tax

Luigi
Mary Dunhill
Fifth Avenue, New York
AT BETTER STORES FROM COAST TO COAST

toile tussor

(ALL SILK)

ducharne

244 MADISON AVENUE, NEW YORK
3055 WILSHIRE BLVD., LOS ANGELES
14-18 RUE DRUMMOND • MONTREAL

20 RUE DE LA PAIX • PARIS

TUXEDO BY

Write to Dept. V for style booklet and name of nearest dealer

Classic simplicity of line . . . adroit workmanship . . . distinguished de-tailoring . . . in our cloud-light, caressingly warm, exclusive 100% woolen. Signifying Shagmoor . . . favorite with women everywhere, year upon year. A tuxedo triumph with the burnished beauty of beaver-dyed mouton lamb . . . brilliant achievement in a notable collection. ABOUT **$90.** (Add 20% Fed. Tax.)

LINDER BROS., INC. *The House of Shagmoor* 512 SEVENTH AVENUE, NEW YORK 18, N.Y.

ANTOINE'S

Pink Riot

. . . YOUR MAKE-UP LINK WITH THE NEW SOPHISTICATED COLORS.

Glowing as a hothouse orchid! Antoine's newest creation, Pink Riot, makes the intense new purples and blue-reds easy to wear. Pink Riot gives your skin the pinkish lustre these brilliant colors demand. The pink-y Cake Foundation is non-drying. The Powder and Rouge are a translucent pink. The Eye Shadow is mysterious blue. The Lipstick an alluring flash of deep magenta. You'll wear Pink Riot with elegance and éclat. 663 Fifth Avenue, New York

With a new femininity of line and detail, Harry Shacter has given menswear patterned woolens both individuality and versatility. These brightly accented Miss America Originals are cut from feather-soft MIRON* imported virgin wool. The suits are 55.00. The gleaming metallic blouse, 25.00

SAKS FIFTH AVENUE New York Chicago Beverly Hills Detroit

*REG. U. S. PAT. OFF.

GEORGE PLATT LYNES

Capri Original in Bloomsburg's Persuade Crepe with a new envelope drape at shoulder and hip for one of the season's smartest silhouettes. $35.00

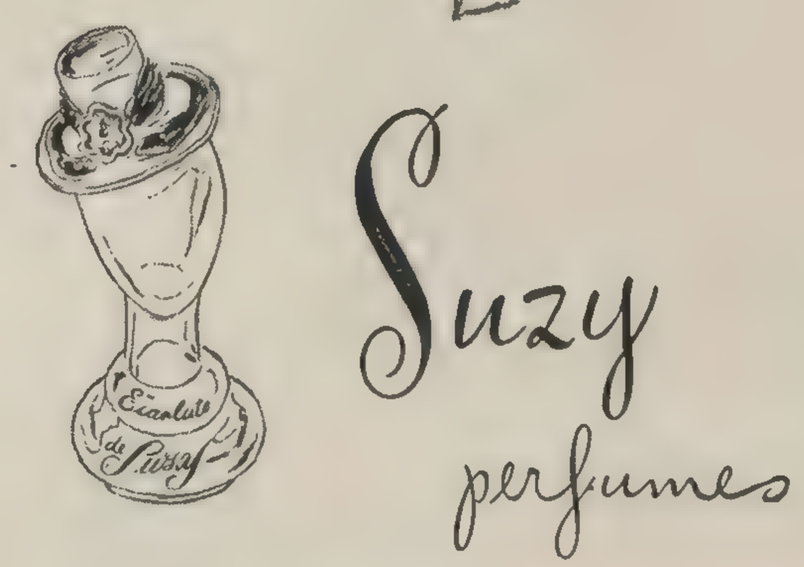
B. Altman & Co., New York • B. Siegel, Detroit • Joseph Horne, Pittsburgh • Neiman-Marcus, Dallas

Enka Rayon • 206 Madison Avenue, New York 16, N.Y.

For the store in your city selling my clothes write to Rose Barrack, 530 Seventh Avenue, New York 18, New York

Écarlate de Suzy

. . . Suzy's bright barb of sophistication. Scintillating wine bouquet, at once sparkling and sultry. A scent of many facets for a woman of great distinction.



Suzy
perfumes

Perfume, $3.25 to $50.
Eau de Parfum, $4.50

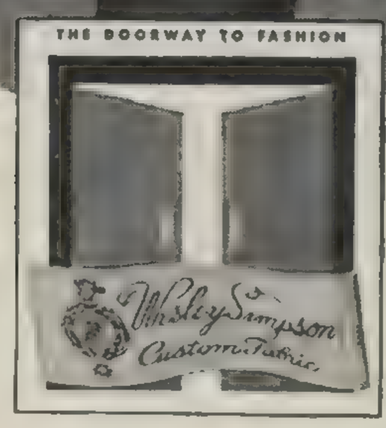
Other Suzy Perfumes:
Suzy's Golden Laughter, Suzy's Bandbox

Mary Stevens own version of the rapier slim silhouette. An eloquently tailored classic that demands recognition in an all-worsted gabardine. Beige, blue, red and aqua. Sizes 10 to 20. 35.00.
BONWIT TELLER, FIFTH AVENUE, NEW YORK and other fine stores throughout the country . . . or write Mary Stevens, New York 18, N. Y.

★ARALAC

...FIBRE OF BEAUTY IN MODERN FABRICS

ARALAC . . . color . . . texture! That's the fabric story for fall! Wesalac . . . a Wesley Simpson Custom Fabric of rayon and ARALAC . . . in a smooth herringbone weave, dyed in the rich, exotic colors of a Persian Garden gives you all three! Persian Flame . . . plain and printed in black . . . was used for this smart suit. When you see the whole range of colors, you may decide to match or contrast your costume . . . that's the fun of making your own clothes! You may buy Wesalac for around $2.00 a yard. Be sure to select ARALAC fabrics for your fall wardrobe . . . fabrics with the soft, lovely texture and smooth finish that cut, drape, tailor and look so well. For ARALAC is the amazing new textile fibre that blends beauty and resilience into the smartest fabrics available today.



★ Trade Mark Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION.

AT BETTER STORES EVERYWHERE

For Every Feminine Heart

longing to possess

finer things

Kickernick
UNDERDRESS
style freedom poise

Panties · Slips · Bandeaux · Gowns · Pajamas

Winget Kickernick Company · Minneapolis · New York · Chicago

Illustrated — Kickernick Skimpskamp Brief, 'Tween Tite (made in three lengths) and Child's Pantie

There's a Dobbs for you...

DOBBS does it . . . with flattery for your face
and fit for your head, and style for your satisfaction.
DOBBS HATS • Park Avenue at 53rd Street, New York 22,
and at fine stores everywhere

DOBBS

ROPOROL

NEW YORKER

CLASSMATE

WHIPAWAY

FIVE HUNDRED

AUERBACH'S *Salt Lake City*

Drawstring Drama

Supple fabric drawn through slender tortoise-like rings for a flattering effect at the neck and waistline. A superbly simple sheer wool dress for Fall.

Sizes 8 to 18—$49.95

Vionay NEW YORK

Selling Price quoted in this advertisement may be charged by retailers listed in this advertisement only if it conforms to their lawful ceiling price.

Vionay fashions may be obtained at leading stores throughout the country, including:

New York, N. Y. . . . MARY LEWIS, 5th AVE.
Brooklyn, N. Y. . . . . LOESER'S
Atlanta, Ga. . . . . DAVISON-PAXON CO.
Boston, Mass. . . . . R. H. WHITE CO.
Buffalo, N. Y. . . . . J. N. ADAM & CO.
Chattanooga, Tenn. . . . MILLER BROS. CO.
Chicago, Ill. . . . . MANDEL BROTHERS
Dayton, Ohio . THE ELDER & JOHNSTON CO.
Elmira, N. Y. . . . . GORTON COY
Houston, Tex. . . . . FOLEY BROS. D. G. CO.
Indianapolis, Ind. . . . . H. P. WASSON & CO.
Knoxville, Tenn. . . . . MILLERS, INC.
Niagara Falls, N. Y. . . . . J. N. ADAM & CO.
Richmond, Va. . . . MILLER & RHOADS, INC.
Rochester, N. Y. . . . . McCURDY'S
Salt Lake City, Utah . . . . AUERBACH CO.
Washington, D. C. . . FRANK R. JELLEFF, INC.

Vionay fashions are sold by one fine store in a city. For the name of the store in your city write:

HEIMERDINGER COMPANY
500 Fifth Avenue • New York 18, N. Y.

Symmetry achieved through an exact relation of sizes—*that* is perfect proportion. Greek sculpture had it. Rollins Hosiery *has* it. Foot, ankle, calf and thigh—*all* are relatively sized. Whether you're of small, medium or tall stature, one of these three sizes—**Iris-small, Venus-medium** or **Diana-tall**—will fit you flatteringly and comfortably from toe to top. Available at good stores throughout the country.

Harry-Williams, Ltd.

Half the year is topcoat weather and Harry-Williams supplies the easy, urban answer to what you should wear. A soft black suit under a red and black checked topper, trimmed with black Persian. Both quality wool, both good examples of fine tailoring.

Sizes 10 to 18. Suit $49.95. Coat $98.95

SAKS FIFTH AVENUE, NEW YORK, CHICAGO, BEVERLY HILLS, DETROIT, and other fine stores throughout the country

at glamorous
Malibu
playground of the Stars...
it's
Campus
Make-up
Who better than the glamourous women of Hollywood understands the secret of true allure? Who better knows the importance of a radiant complexion?
Little wonder, then, that CAMPUS MAKE-UP is a popular favorite wherever these smart women gather!
For Hollywood is the world center of beauty and inspiration . . . and Hollywood created Campus for her own.
Now Campus can be *your* beauty secret, too! Enjoy the satin-smooth, delicate, flower-fresh complexion the world's most exacting beauties demand. Make this loveliness yours . . . with Campus Make-up!
This is IT!
CAMPUS MAKE-UP
✓ The convenience of a liquid.
✓ The protection of a creme.
✓ The smooth flattery of a cake.
✓ 50c and $1.00 plus tax
MARTHA MAC VICAR
"The Campus Girl"
NOW FEATURED IN THE
RKO—Radio Film
"MARINE RAIDER"
A PRODUCT OF COLONIAL DAMES, INC., (NOT CONNECTED WITH ANY SOCIETY) 4652 HOLLYWOOD

Adele Simpson

sponsors the Envelope Drape—
panels the top with brilliant color
edged in embroidery. In black or brown with gold
and black with jade. Sizes 10-20. $45.00.
At fine stores everywhere.
Adele Simpson, Five-Thirty Seventh Avenue,
New York City.

McKETTRICK
Classics

happy medium —*Not too casual, not too dressy. Not too simple, not too fussy.*
A smooth-hipped soft-draped McKettrick with gypsy-bright buttons—
of Queens Best, a mossy rayon crepe by Grodin
in a series of colors that sparkle like wine. About $11.00 in the McKettrick
department of your favorite store.
McKettrick-Williams, Inc., 1350 Broadway, New York City.

Gloves should be
glamorous and
are — when labeled...

Shalimar

Shalimar makes its own chamois-soft fabrics...hand-sews many styles in a collection that includes gloves for every hour of the day. At fine stores everywhere. Merrill-Clark-Meinig, Inc., 470 Fourth Avenue, New York 16, New York.

A good black coat is a perfect choice for every occasion. Here is a Lassie Maid that goes everywhere. In Deering-Milliken Venetian Suede 100% wool. Sizes 10 to 18 at good stores everywhere. About $40

BARKIN LEVIN

Five Twelve Seventh Avenue, New York

The Town's most stimulating trio... her man, a date, and clothes...

designed to make any girl feel especially attractive and desirable

WALK-OVER TOWN BROWN

Walk-Over prices $8.95 to $12.95
Geo. E. Keith Company, Brockton 63, Mass.

bright fragment

It's here again . . . that heavenly moment when autumn moves, overnight, into town . . . prompting in you a sudden urge for a suit, a tour through the shops, a show . . . and, yes, for a perfume whose polished urbanity *belongs* with this season's excitements. Inevitably, Yardley's "Bond Street" . . . bright fragment of that wonderful, verge-of-adventure feeling that fall brings on.

"Bond Street" A PERFUME BY YARDLEY

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients.

Yardley of London, Inc., 620 Fifth Ave., Rockefeller Center, New York 20, N.Y.

ADV. BY N. W. AYER

The lady finds the Armament Display most impressive . . . in turn, bystanders find the lady's figure ravishing! She knows that a woman's figure is always on display . . . whether her suit is new or old . . . her accessories spectacular or conservative . . . it's the slim outline of her figure that attracts admiring glances. She wisely rates her GOSSARD uplift and hip-smoothing pantie girdle first place in her wardrobe.

the Gossard Line of Beauty
REG. U.S. PAT. OFF.

THE H. W. GOSSARD CO., Chicago, New York, San Francisco, Dallas, Atlanta, Toronto, Melbourne, Sydney, Buenos Aires

BUY MORE WAR BONDS AND SAVINGS STAMPS

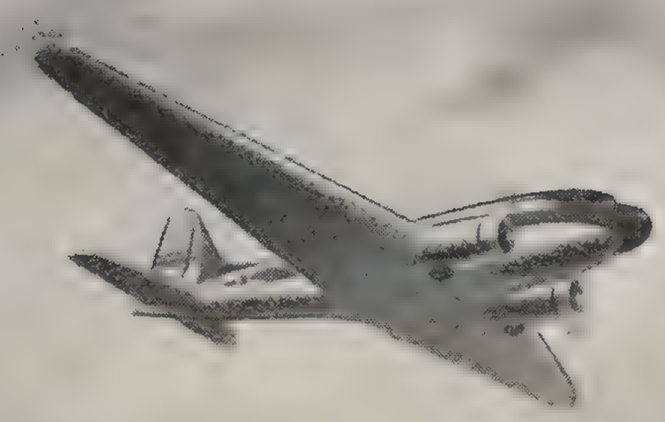
LEWIS
JUST UNDER TWELVE DOLLARS

America's best-loved classics, at leading stores everywhere. Be sure to write for Helen Harper's new 16-page fashion booklet.

In U.S.A.: 1372 Broadway, New York 18, N.Y. • In Canada: 4052 St. Lawrence Blvd., Montreal • In Argentina: Santa Fe 1381, Buenos Aires

MADE OF THAT WONDER FABRIC
Elvette
LOOK FOR THIS LABEL
Elvette
Lady's choice—every stitch . . . hand made!
Such a well-bred glove . . . made of that
marvelous Elvette double-woven cotton fabric,
rich and smooth and sleek. So wearable, so
washable. First choice for capable and lovely
American hands! White and colors.
THE CAVALIER . . . about $3.25.
Cavalier
by
dawnelle
*Reg. U. S. Pat. Off.
TRADE MARK
MANNE & WEILL, New York • Kansas City • San Francisco

Why Women Fly



Almost half the women like you in this country have already been up in airplanes. . . .

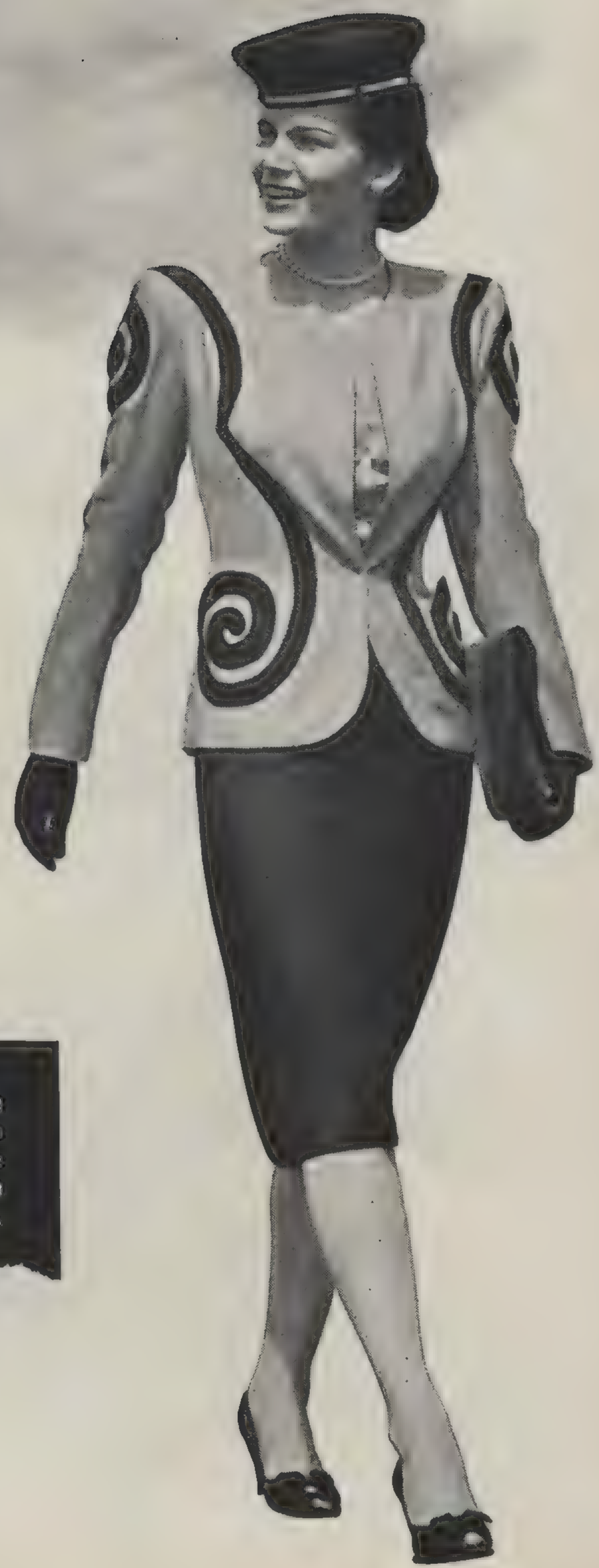
Do you know that 93 of them out of every 100 who have flown are enthusiastic devotees of this new form of travel? Some of the things they like most:

SPEED . . . United Mainliners perform just the kind of personal miracles with time and space women have always longed for—clip anxious hours from a long trip—speed somebody to somebody's waiting arms.

PLEASURE . . . The sensation of freedom and clean, effortless flight seems to delight women particularly, for almost half of them mention it. Puts them where women like best to be—WAY on top of the world!

THAT "AGE OF FLIGHT" FEELING . . . In tune with the exhilarating tempo of today's new, airborne world.

Most of them, of course, favor air travel also for their husbands whenever possible. So if we're meeting your busy, uniformed or brief-cased man nowadays along the Main Line Airway, be sure we're taking care of him . . . and we're doing our best to book him through for those war-precious extra hours at home. Meanwhile, we're looking forward, as soon as schedules permit, to the pleasure of seeing (or again meeting) YOU.



FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we're planning for after the war.

WHO SAYS IT'S A DOG'S LIFE ?
It's not every spaniel who has such a lovely walking companion ... nor such a smart one. Because she realizes the importance of perfect head-to-toe grooming, she always chooses better-fitting Admiration Hosiery. She can count on them to keep her legs looking young and beautiful.
Admiration
COSTUME HOSIERY
FOR ENDURING LOVELINESS

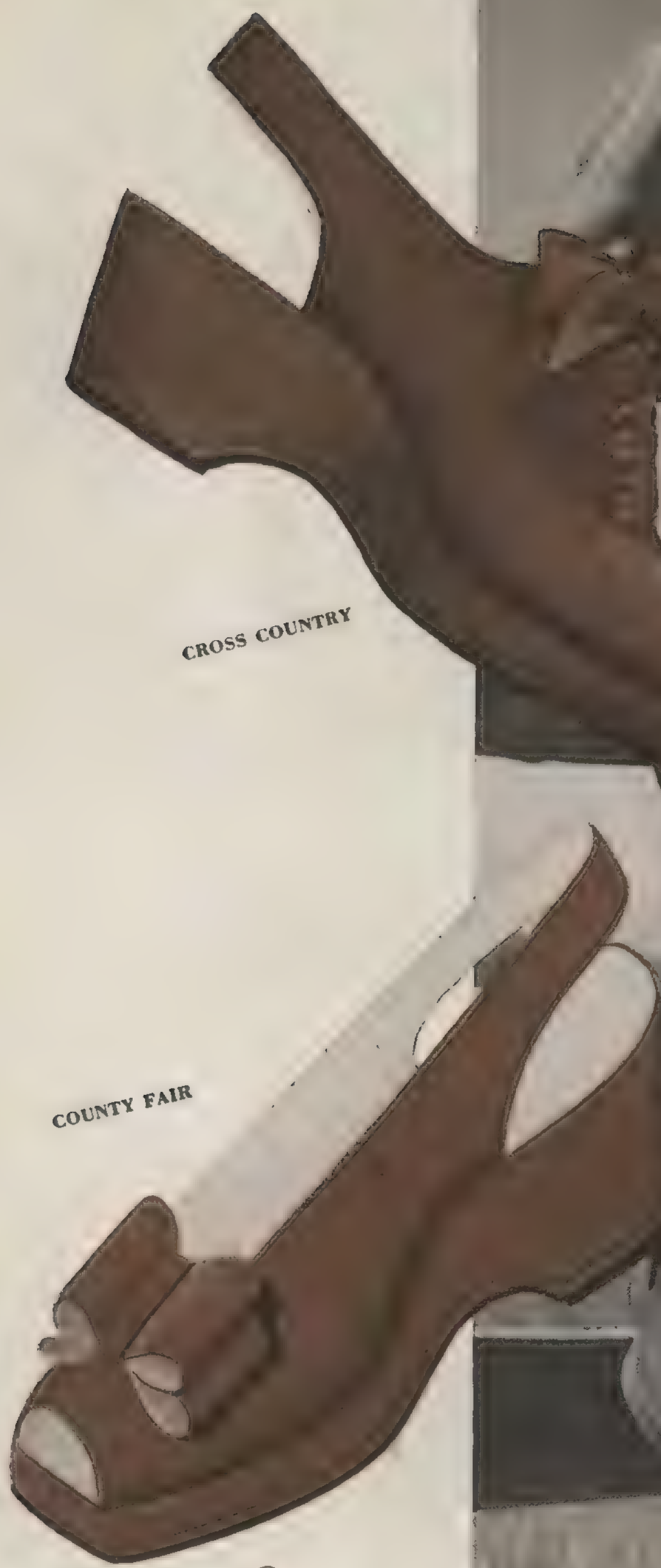
jet
jet
CORDAY
CORDAY

A TASTE THEY SHARE ALIKE . . .

...a preference for handsome, serviceable clothes, tailored from Kanmak Gabardine... woven of 100% virgin wool. Its superfine weave, superior draping qualities, and the way it retains its original perfection of line...make Kanmak virgin wool Gabardine the choice of fine ready-to-wear tailors. In a rich array of glorious new colors, plus conservative classics...providing a correct tone range for women's and men's suits, toppers, and slacks.

KANMAK MILLS • Manchester, N. H. • Kulpmont, Pa. • New York Office: 417 Fifth Avenue

TONI BRISSELL



CROSS COUNTRY

COUNTY FAIR

Country brown sweeps town and country

Such a rich harvest of Casuals in *Country Brown* . . . Town and Country's important new shade! Designed to go magnificently with all your fall clothes . . . to take you smartly over village road or city pavement. No coupon required. $5.95 and $6.95. Bags to match.

Town and Country

ST. LOUIS AND SEDALIA, MISSOURI

STATION WAGON

AVAILABLE ONLY AT AMERICA'S SMARTEST STORES IN ALL PRINCIPAL CITIES

Your little girl can still get to school —warm and dry

TO MOTHERS: The following is important. Please read.

You know the dangers of wet feet that lead to sniffles and colds. You know that in wartime, especially, every member of the family must keep well. You realize that doctors are over-busy, that ruining precious shoes is wasteful.

The American family does not have to go without rubbers in wartime. Today, in spite of the critical shortage of rubber, your Government recognizes the need for proper rubber footwear to guard your health and the health of your family. You gladly gave up the former lightness, styling, and color of Gaytees—but the "U.S." label still assures you the same good fit and the same quality of making as always.

☆ ☆ ☆

Tomorrow, when Victory comes, you will have "U.S." Gaytees again—smartly styled in glorious colors, as illustrated below.

"U.S." Waterproof Footwear, illustrated on figures, now available in better stores.

UNITED STATES RUBBER COMPANY

Serving Through Science

1230 Sixth Avenue • Rockefeller Center • New York 20, New York

Listen to the Philharmonic-Symphony program over the CBS network Sunday Afternoon, 3:00 to 4:30 E. W. T. Carl Van Doren and a guest star present an interlude of historical significance

Constant Companion...

Rare distinction done to precious cashmere cloth. I have spared no pains to reach absolute perfection in the tailoring—from the smallest hidden detail to the highly visible set of the flawless shoulders. Skinner's luxurious rayon satin lining, of course.

James Roxton

Filene's, Boston • Taubman's, Richmond
Scruggs, Vandervoort, Barney, St. Louis
Robertson's, South Bend
and at the jewelry establishment in each principal city

JAMES ROXTON • EAST 8TH ST., NEW YORK 6, N.Y. • LEXINGTON, OHIO

Your Double Action Coat

with the new Winterized Insulator*

Double Action
THE REMOVABLE WINTERIZED INSULATOR

All the versatility of the cherished Chesterfield — plus the new crimp-curl virgin wool removable Winterized* Insulator . . . exclusive with us . . . soft, pliable, and dry cleanable . . . warmth without weight or bulk . . . featuring the Patented Lastex-Action Back for freedom and comfort. In exclusive Lustra-Seal, loomed by the American Woolen Co. and quality rayon-lined with Duchess. About $60.00. Others from $39.95.

Double Action a division of
LEEDS LTD. COATS INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.
Also makers of ALL-CLIMATE and DOUBLE ENTRY coats.

No. 2,252,234

*Reg. U. S. Pat. Off.

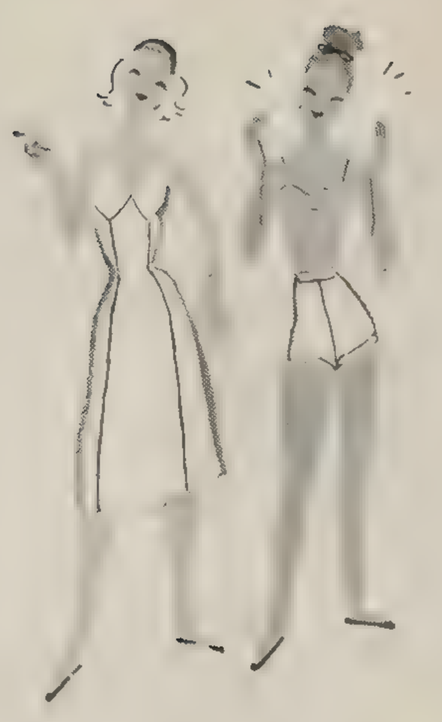
CONTEMPO* —a contemporary last to give joyces a new formality for fall. Slim lines to look at, our comfortable broad tread to walk on. These suedes come in black or russet, $7.95. (We can't fill your order, but will be glad to tell you who can.)

Look for the name.....if it doesn't say "joyce" it isn't a joyce.

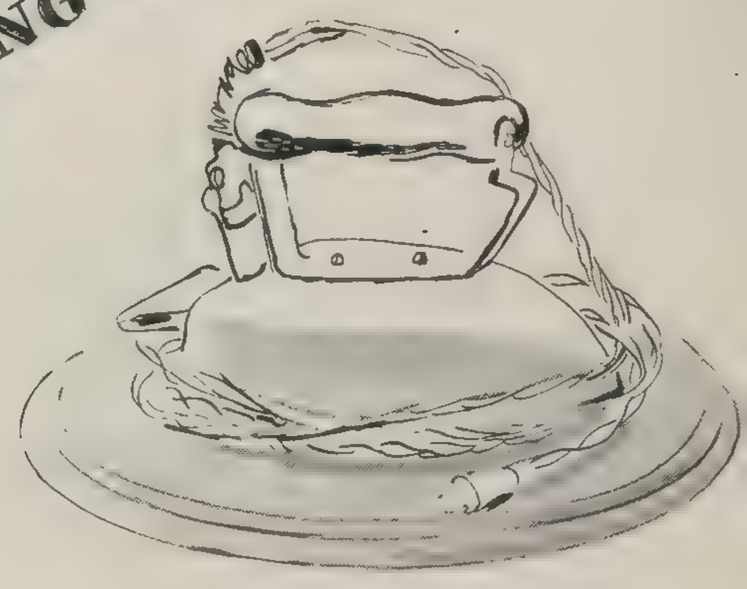
*Reg. U. S. Pat. Off

By joyce

PASADENA 1, CALIFORNIA



"I'M RETIRING MY IRON"



Even if I belonged to the gilded set, I'd be a Dodo to waste time ironing. I look utterly "glam" in Carter's Regency rayon gowns. They're crepe-knit to keep their shape without a stroke of ironing. And, for buzz-buzz busy days, Carter's no-iron slips and panties feel trim, slim, and right. Altogether, this little underworld scheme saves me 85 to 108 hours of ironing-board blues a year. Heavenly gowns are only $2.50 to $3.50 at better stores.

The William Carter Co., Needham Heights 94, Mass. . . . Makers of Foundations and Knit Lingerie for Women . . . Underwear for Young Folks . . . "Trigs" for Men and Boys . . . Jiffon-Nevabinds for Babies.

for the nicest things knitted . . . say Carter's please

Practical Tips on the Home Storage of Rayons

"TAKE CARE of what you have" is the watchword today. And when it comes to fabrics this means not only correct cleaning and mending . . . but also proper *storage* of clothes and household articles when they are not in use.

All clothes and accessories you are not currently wearing should be safely stored away until the next season. Pack away your summer rayons with as much care as you store your winter rayons. Remember, all-rayon fabrics are immune to moths—need no preventatives. And properly finished white rayons will not turn yellow—so no special precautions are necessary in that regard.

REFER TO LABELS

The informative labels that are attached to many rayons when you buy them are helpful at storage time.

They tell you if the fabric contains rayon and wool—which means that you must protect it from moths.

They tell you if a fabric contains acetate rayon—also important at storage time—and if the fabric is washable or dry-cleanable.

When such labels are attached to the merchandise you buy, save them. Write down which tag came with which garment, so you can use the information later.

FIRST BE SURE THAT CLOTHES ARE CLEAN

Perspiration left in garments may affect colors. Spots are harder to remove after they have become "set." That is why your rayon clothes should be thoroughly clean before storing. Wash rayon garments that are labeled "washable." All other rayon garments should be dry cleaned. Washables may be put away unironed. When ironing the garment before wearing, wet it completely for best results. Do not sprinkle.

HOW TO PACK

Look at the texture of the fabric and the style of the garment before you decide whether to fold it flat or hang it in a garment bag.

Certain rayon fabrics, such as crepes, hopsackings, basket weaves, jerseys, and some rayon tweeds, will keep in better shape if they are folded, not hung. Also fold rayon dresses with bias cut skirts or circular skirts. Hanging may pull the skirts out of shape.

JOIN THE WAVES!

There's no smarter, prouder outfit today than the uniform of the United States Navy. Join the Waves and take your part in the magnificent job the Navy is doing today. Call or write your nearest Navy Recruiting Station!

HOW TO STORE FABRICS CONTAINING ACETATE RAYON

The color in some rayon garments containing acetate rayon may be affected by what is known as "atmospheric gas fading." This may be caused by conditions in the atmosphere in the average home in almost every location, in summer or winter.

You should take special precautions in storing all fabrics containing acetate rayon. Some fabrics such as jersey and taffeta are usually made entirely of acetate. Others contain some acetate—such as most dress crepes, failles and shantungs.

Did you know that if you give your washable garments containing acetate rayon a final rinse in a solution of washing soda you will minimize gas fading in storage? Did you know it is best not to store acetate rayons in or near paper?

FREE CONSERVATION LEAFLETS

You will find these and other practical storage tips in the leaflet offered here—"Home Storage for Rayons." Other free conservation leaflets include "Washing and Ironing Guide for Rayon Dresses and Blouses" and "Mending Tricks for Rayons," which tells all about patches, darning, mending seams, etc. To order, use coupon.

Educational Division, Dept. V
American Viscose Corporation
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Please send me the leaflet(s) indicated here:

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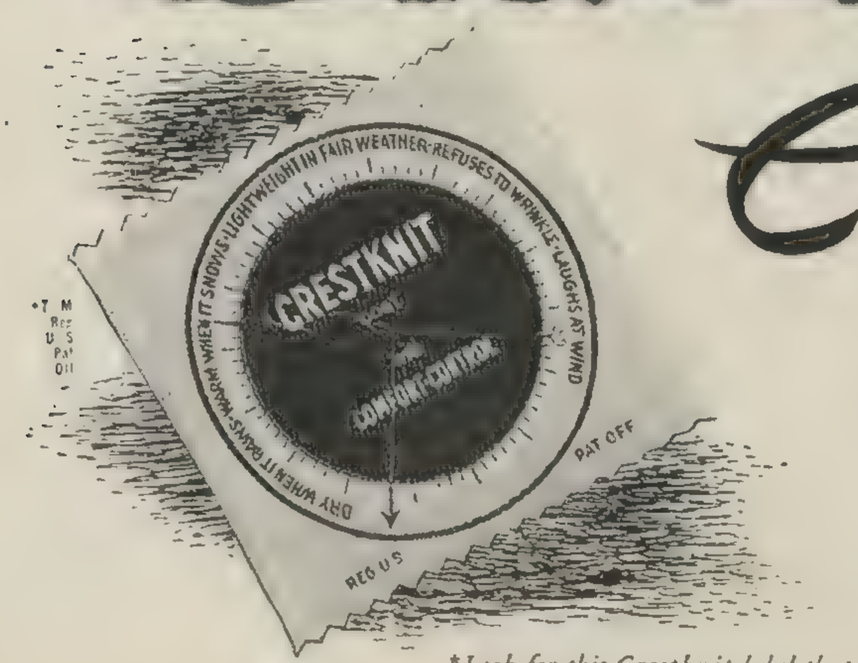

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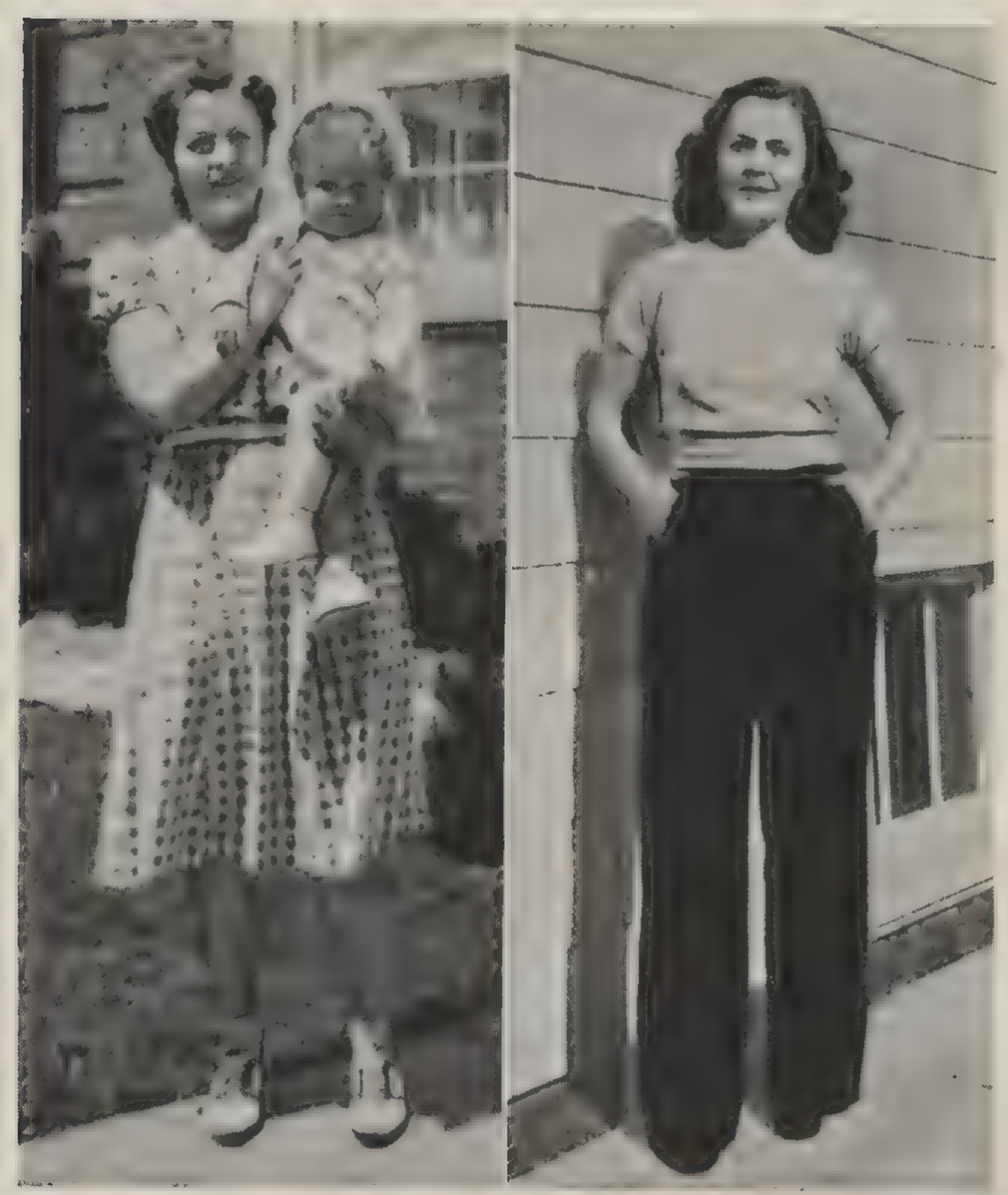

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Lois Cameron had three problems. She needed more energy to take care of her sturdy baby. She wanted to lose the 20 pounds she had put on after her baby was born. And she needed something to keep up her morale after her husband had gone into the service.

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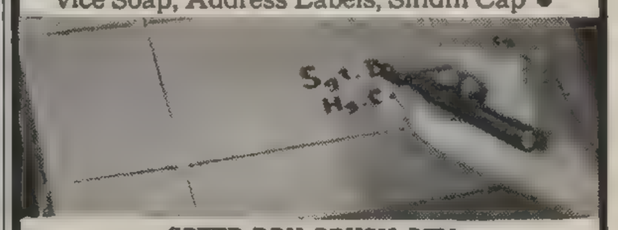

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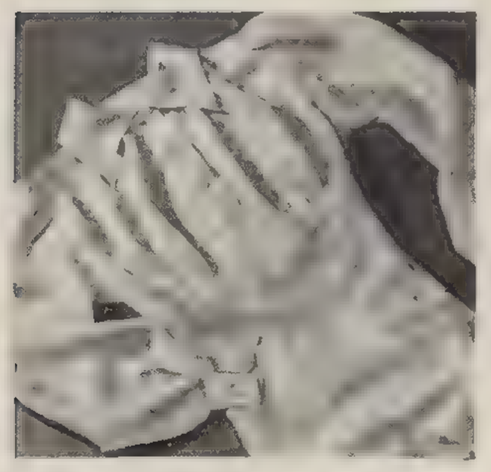

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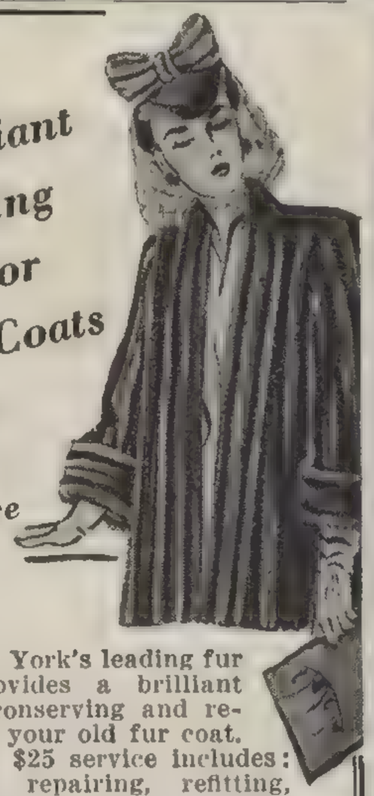

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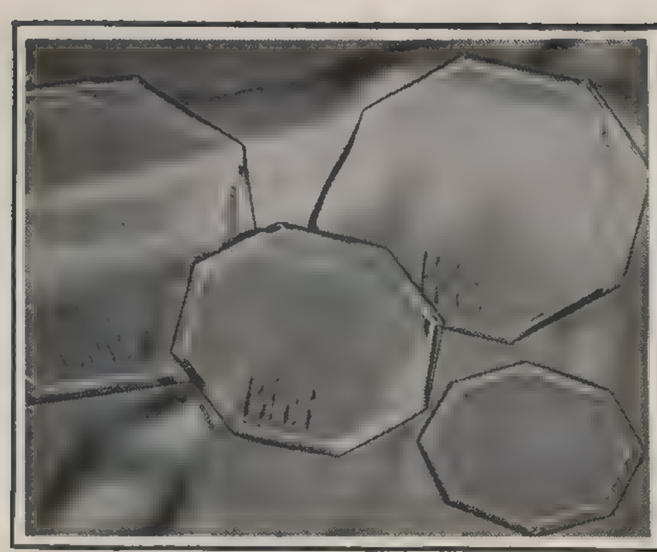

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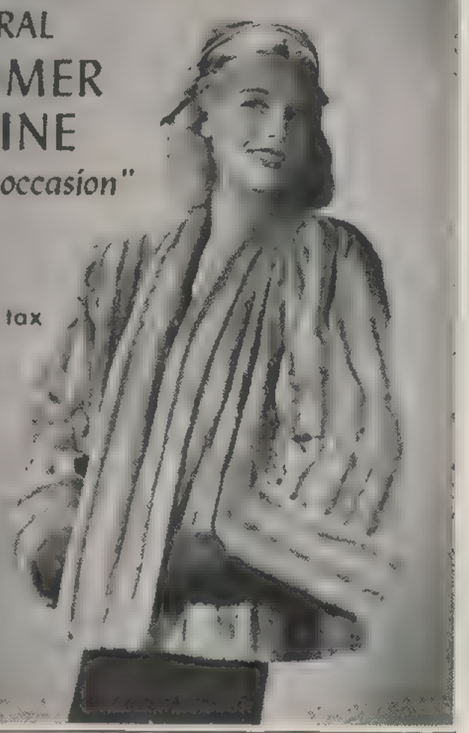

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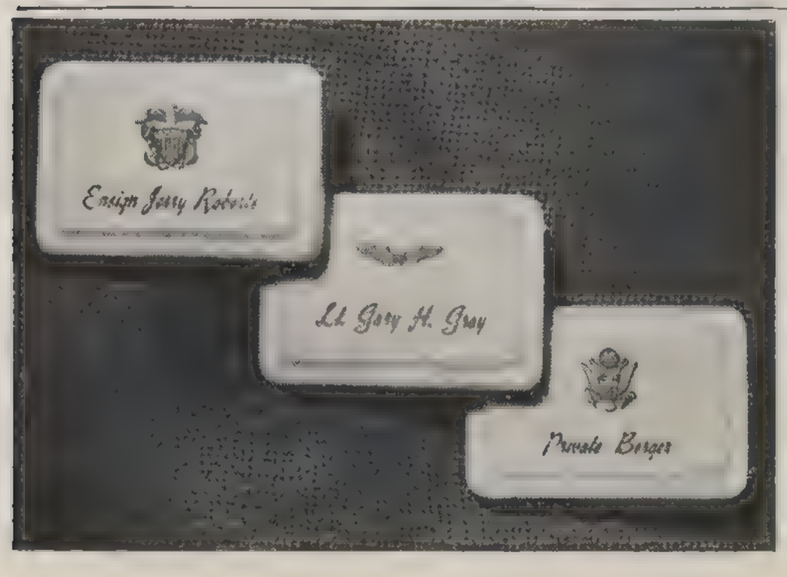

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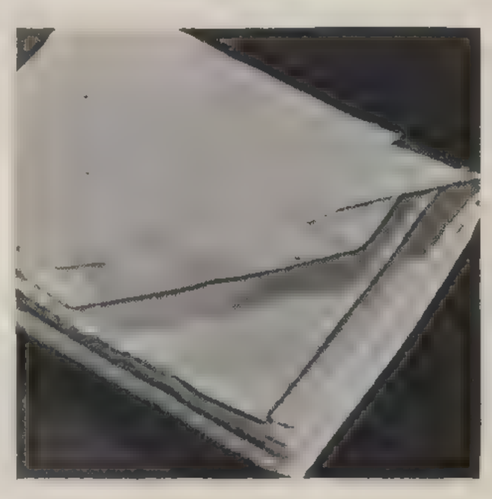

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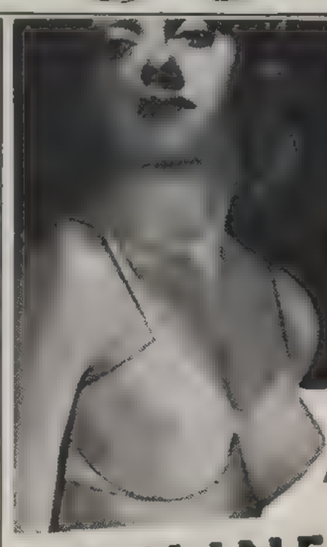

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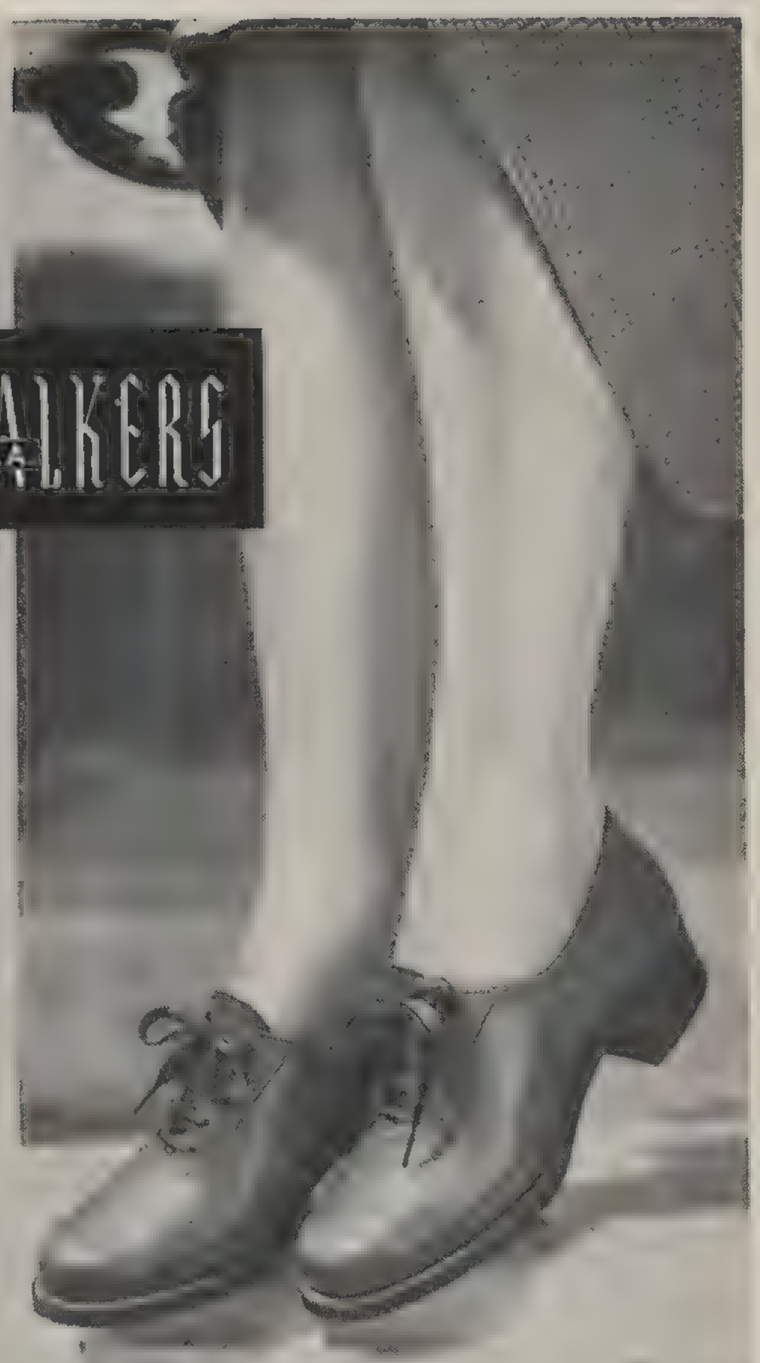

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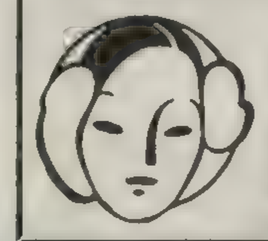

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PENN

COVER: *The new blues are hard, clear, as brilliant as Gershwin's. They need: a softly-lighted make-up (Antoine's "Pink Riot," perhaps). Need: a rich texture (you see Stroock's woollen). Need: a bold silhouette (straight, box-jacketed Vogue Pattern No. 200. For back-views and sizes see page 202). Hat, bag: John-Frederics. Kislav gloves, Best.*

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What to wear with what

Collection Notes: The season's beautiful juxtapositions

• Did your grandmother ever show you her plum afternoon costume she had made the year she was married? Her bag, her shoes, her hat, her boa, her matching and muslin petticoats, her broadcloth suit and gloves? That was the way America dressed. And the way Paris and London dressed, too. Costumes...everything complete. Now, after a long time, the Complete-Costume idea comes back again. This season, you'll try to build your whole wardrobe around this Costume Look—no unrelated tag-ends allowed.

• Your costume may develop around anything. A coat. A hat. A beautiful stole. A suit. You build from there. You can bid No Trump—grey with grey with grey. Or you can name Trumps—unexpected combinations. On the next four pages, you'll see many examples of new "what-to-wear-with-what" ideas —recognized fashions that are "shocked" a little with something unaccustomed. That is, after all, the essence of wit. The unexpected twist to familiar things.

• The striped, tailored suit with notched lapels is no news in itself. But this season the hat with it need be no circumspect fedora...it may, in plain terms, be a "dish." Perhaps pink tulle, or a fluff of ostrich. Similar surprise will be a black jersey suit with a high, shining blue satin turban. See what happens to a tailored, buttoned-up beige jersey suit. In other years it might only have had a knock-about felt. This season it is honourably wed to a magnificent mink turban...and given all your gold bracelets. (*Continued on page 212*)

⬅ **Opposite:** BORROWED FROM THE WILSONIAN ERA, costume for the winter of '44. Its sash stops the neckline, wraps the draped skirt to her minimized waist. Everything as you'd expect it: split skirt, pearls, headdress, everything—but a turkey-trot. All: Traina-Norell designs. Bianchini Fiberset rayon crêpe. Imperial cultured pearls. Bonwit Teller; I. Magnin; Marshall Field. MORE WHAT-TO-WEAR-WITH-WHAT ➡

RAWLINGS

What to-wear-with-what *(cont'd)*

RAWLINGS

Above, left. WHAT GOES WITH A PLATINA FOX STOLE? A simple town coat, a bright evening coat that uses the stole for "a front". Best of all, as here. Its greyness matched to a simple grey wool jersey suit. Addendum: high veiled purple chechia. **Above, right.** WHAT GOES WITH MINK? Almost anything. The news here is that though this is fine wild Canadian mink, it has all the easy matter-of-factness of a good polo coat: roll-collar, belted. A wonderful look worn with long slim dinner clothes. **Opposite.** WHAT GOES WITH A BEIGE SHIRTWAIST SUIT? A felt beret? Perhaps a fedora. But with even such a severely simple suit as this one, with button-front and cuff-linked sleeves, try a deep turban of piled-up mink. Remember a little fur can go a long way...if you keep it concentrated...in an important fur hat, a big bag, gloves. Then if it has the fur-touch even the simplest costume will have a 1945 touch. Suit, Stroock's wool. Kraus design. Sizes 10 to 16, $99.

ABOVE, LEFT: SUIT, LORD AND TAYLOR
FUR, MAXIMILIAN. HAT, WALTER FLORELL
ABOVE, RIGHT: MINK, DE LEO DESIGN, ALTMAN
OPPOSITE: SUIT, BONWIT TELLER;
CARSON PIRIE SCOTT; GARFINCKEL'S
HAT, BRAAGAARD. JEWELS, CARTIER

RAWLINGS

ERMINE: HENRI BENDEL
JEWELS: VAN CLEEF AND ARPELS

Above: WHAT GOES WITH ERMINE? Expect the unexpected with ermine, this winter. In the most off-hand manner, ermine appears with an unassuming short dress of black wool jersey. Understated enough to wear at six o'clock—as well as later.

Opposite: WHAT GOES WITH A TULLE HAT? You don't usually associate a tulle hat with a tailored suit—but you will this year. With this year's prima-donna hats, it's a good idea to soft-pedal your suit. To muffle your neck neatly. To avoid distracting elements. As here. A pink tulle hat with a pink-and-black striped Ducharne wool suit, high-neck shocking pink blouse, Fromm silver fox stole. Unexpected as this costume is, you'd wear it any time after luncheon. Suit; $99. Sizes 10 to 18.

Below: WHAT GOES WITH SILVER FOX? You wouldn't expect a reefer to have lapels of silver fox—nor rhinestone buttons. But these charming inconsistencies account for the success of this afternoon tunic-coat of black wool. $285. Sizes 10 to 16.

COAT: LORD AND TAYLOR
HAT: SUZANNE ET ROGER
DIAMOND BRACELET: VAN CLEEF & ARPELS

SUIT: ALTMAN; RICH'S; NAN DUSKIN
FUR: ALTMAN. HAT: LILLY DACHÉ

Tall turbans opposite, ➡ to fold like huge buds above the stem of a slim dress and a hugged-in coat. And see the scope that Braagaard gives them here... the reach, the width, the *turban!* Left, pearl grey and blue satin. Right, pastel satin, almond velvet. Kerr's; Montaldo's; I. Magnin. Another new hat: "Fuchsia Hat"—it's Dorothy Gray's new make-up.

Geraldine Fitzgerald currently being seen in the great historiana-film, "Wilson", here wears Nettie Rosenstein's short, butterfly-wing dinner-dress of faille and wool. Sizes 10 to 14; $95. Bonwit Teller; I. Magnin; Harzfeld's. Diamonds: Van Cleef & Arpels

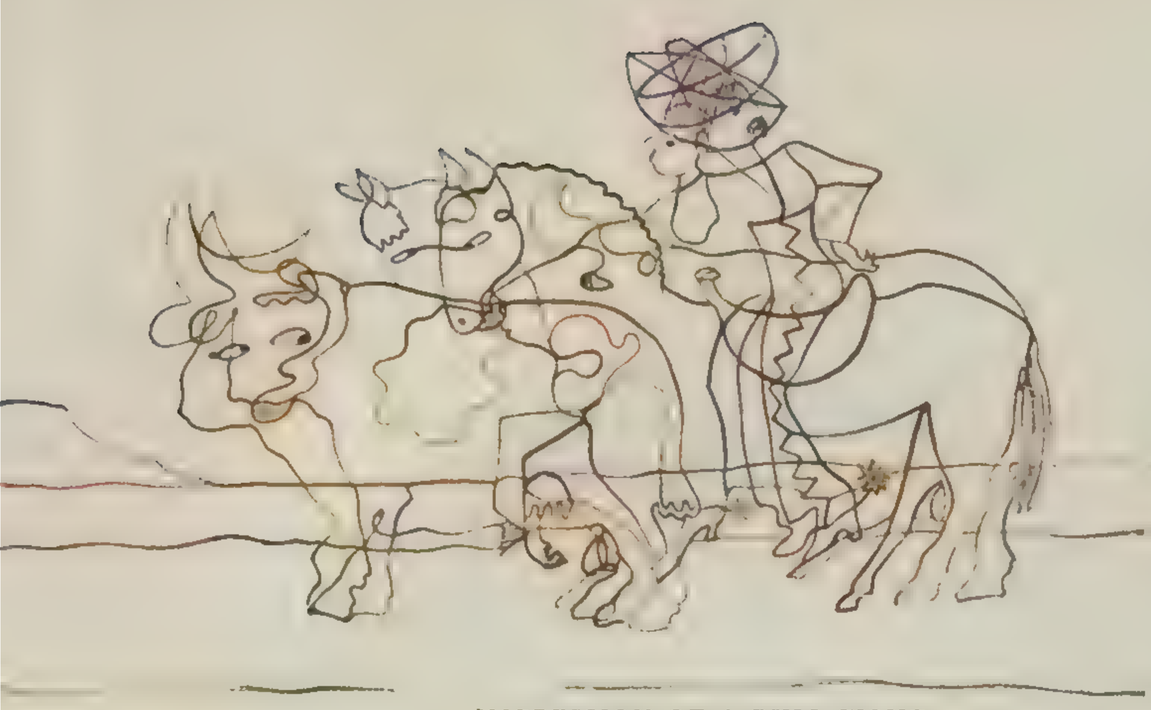
RAWLINGS

A STALL AT A FIESTA—GLAMOUR, BEAUTY, AND DESIRE

MEXICO

by Nada Patcèvitch

The little Colonial town of Oaxaca, with houses of almond-green stone... the concert, conducted there by the great Leopold Stokowski... with the players, happy amateurs—local jewellers, waiters, tradesmen, who bent their earnest Indian faces over their violins, drums, and horns.... • The sketches are by Allen Ullman....



IMPRESSION OF A BULL-FIGHT

[EDITOR'S NOTE: *Mrs. Patcèvitch, who was born in England, is married to Iva Patcèvitch, Vogue's publisher. Recently she spent some months in Mexico, gathering these varied informal impressions as she ranged the country.*]

I WENT to Mexico amid the loud protests of almost all my friends. They said, "The food is *awful*...travelling now is hell." They said, "Darling, you're crazy," and apparently unaware of the unflattering implication, added: "the altitude makes even quite normal people do the *oddest* things."

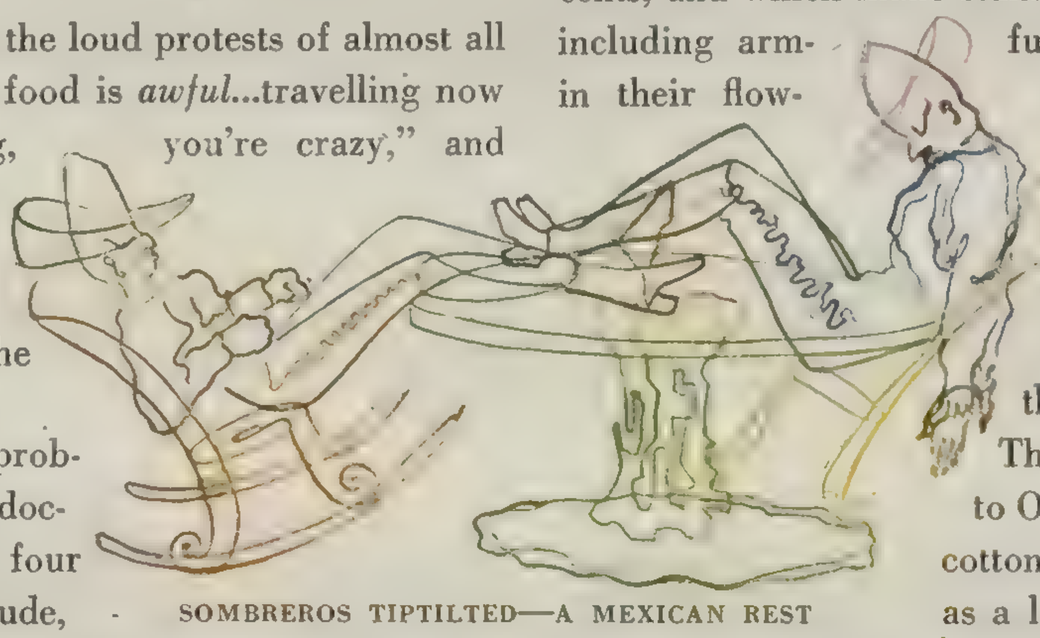
I knew that they were probably all of them right, but the doctor had ordered at least four months' rest in a high altitude, and had spoken of the horseback attractions of Colorado and Texas. Most people of other countries suffer from the flattering illusion that all English people are practically born on horseback, and I am uncomfortably aware that, in my inability to get together with a horse for more than the briefest periods, I am letting my country down with a bang. But the honest truth is I just don't like horses...or they me. For years I had longed to see Mexico, so I murmured pigheadedly, "Mexico or nothing."

A few weeks later I was in Mexico City. Life in the Mexican capital is much like life in any other big city. Although there are a number of Mexicans in the armed forces, one feels very far from the war. There is no rationing. Shortages pass almost unnoticed. The social set is very gay, but most of the women work for the Red Cross or are occupied with some other war effort. I was surprised that so many of the younger men were passionate archæologists. For them, of course, Mexico is a paradise which has been comparatively little explored. Mexican painters, headed by Diego Rivera, Orozco, and Tamayo, have had, and are still having, a decided influence upon the modern American school of painting. From Mexico City, I went to Oaxaca.

Oaxaca lies in a broad valley that is green even in the dry season and is considered one of the most beautiful of the old colonial Mexican towns. It is little visited by tourists because the road to it is not too good, although it is being improved. Also, in the dry season, the water shortage is acute, and it is extraordinary how that most commonplace commodity, which normally one accepts without a thought, takes on great importance when one has to keep decently clean on a basinful a day. There is no electricity, on account of the lack of power, and the hotels, which are all rather primitive, are lit by candles. At night, in the reflected light from the sky, the town with its old wrought-iron balconies, and heavy Spanish doorways, has an eerie and mediæval beauty.

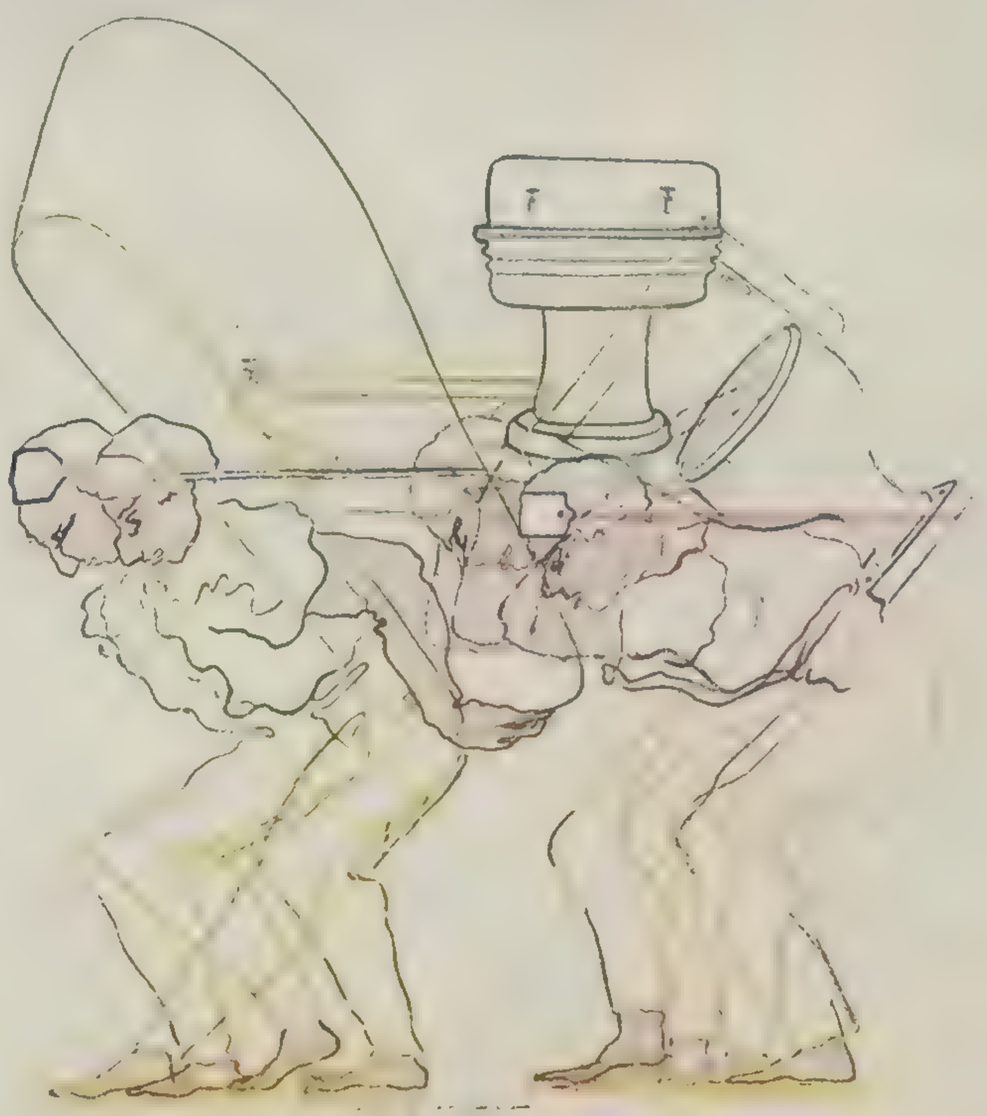
Oaxaca is largely built from stone peculiar to that district. It is a pale almond-green, which, when it rains, deepens nearly to olive. A few of the churches are pinky-yellow...as they so often are in Spain...and the combination is quite lovely. Through almost every doorway one catches glimpses of interior courts, their arched cloisters hanging with flowering vines.

The market is one of the most amusing in Mexico. In the blazing sun, the colours are so vivid as to be truly blinding. Great masses of bright cottons; splashy, patterned china; lovely dull black jars that can be bought for a few cents, and which make stunning lamps; masses of flowers, including armfuls of arum-lilies; Indian women in their flowing, coloured skirts. Most of the wares are spread out on the ground, and, considering the jam of people, dogs, donkeys, children, and an occasional truck, it is a wonder that so little damage is done. The friend who had come with me to Oaxaca and I both stocked up on cottons, but one must buy carefully as a lot of them are not colour-fast. We also discovered a little jeweller who made excellent copies of the gold Mixteca jewellery found in one of the tombs at Monte Alban...the huge, chopped-off pyramids high on a hill above Oaxaca.



SOMBREROS TIPTILTED—A MEXICAN REST

Soon after our arrival, we went to the ruins of Mitla. On the way we stopped to look at the big tree of Tule. It is an immense cypress measuring 160 feet around the trunk, and the day we were there Sunday school was being held between two of the huge roots. Mitla *(Continued on page 173)*



OPEN PLUMBING, OPENLY ARRIVING

People are talking about...

PARIS liberated, cloudy war aims, definite pincer movements; New Sceptics, an extremist cult devoted to believing nothing that appears in the newspapers, thereby getting their information by osmosis from dust motes.... Governor Dewey, his domestic plans for Federal-State relations, his Foreign policy; his detractors saying: "Shall we change *that* man for that *little* man"...

PEOPLE ARE TALKING ABOUT.... Mae West's new play, "Catharine Was Great," in which small hunks of Russian history are dropped like pieces of ham in a cheap omelette; with Miss West prudishly innocent about acting, limiting herself to three gestures, a skating walk and a passion for sitting, tightly corseted, in a regal boudoir, saying through her nose, to door knockings, an imperious "entah".... The book, *Lord Halifax's Ghost Book*, in which the father of England's Ambassador to the United States, has collected stories of authenticated ghosts, apparitions, and presentiments which he accepts.... The unpleasant statistics showing that there will be seven million spinsters after the war...

PEOPLE ARE TALKING ABOUT.... "The Song of Norway," the new operetta on Edvard Grieg's life, with a score by Grieg that is pure enchantment.... The widening cleavage between the men who have been overseas and those who have served only in this country.... The enormously funny G. I. book, *The Feather Merchants*.... The song, "Swinging on a Star," from that delicately perceptive charmer, "Going My Way"...

PEOPLE ARE TALKING ABOUT.... The happy swagger of the soldiers in Normandy who said: "The Russians didn't get to St. Lo before we did"....The new serious play about Negroes "Anna Lucasta" and no miscegenation at all.... The Australian volunteer group of doctors, dentists, chaplains whose job is to get to Germany for Australian war prisoners; they are bringing new uniforms, decorations, are ready to operate, fix them up physically.... Harry Brown's quiet perfection in his novel, *A Walk in the Sun*, the story of a company of infantry taking an objective.... The American Gothic type old maid who has been paired with Charlie McCarthy...

PEOPLE ARE TALKING ABOUT.... Walter Lippmann's *U. S. War Aims*, a book that propounds its international ideas so simply and so logically that every parent with a child who will be of military age in fifteen years ought to read it.... The soldier who wrote home: "You are my pin-up girl, but I am your pent-up boy".... The conference of the Four Powers at Dumbarton Oaks.... Noel Busch's new book on Roosevelt, one of those candid, objective studies that is really like a two-edge razor: you get cut no matter which way you feel about the President...

The new movie, "Wilson," a fascinating recreation of another war period, with a fatal lack in dramatizing the really important Wilson fact: why the Senators and the people threw him over into tragedy.... The New York police force always now on alert in case of Victory; the request that no liquor be served for twenty-four hours afterwards. The letters from U. S. soldiers in Russia, one of whom wrote: "We are in what used to be a large Russian city, before the German evacuation. The destruction is absolutely unbelievable. It's not the London variety of destruction here—there is simply not a building standing anywhere. I am learning first hand about the spirit of the Russian people. They sing as they work, from five A.M. to ten P.M. And somehow when the day is over, they find the strength to decorate their pathetic and crumbled houses with flowers they gathered in the fields"...

PEOPLE ARE TALKING ABOUT.... Hay fever.... "Bloomer Girl," the new Celeste Holm musical comedy.... Postwar travel at three cents a mile.... The new names Saipan, Pescara, Orne, Pskov, Hengyang, Myitkyina.... Benedetto Croce, Italy's great political philosopher, who in the book, *Germany and Europe*, makes this distinction between Nazism and Fascism: "I had tried to explain this pedagogically to a Nazi Greek scholar one evening, among other things telling him, who had been talking of the new community of ideas between Italy and Germany, that, all things considered, 'We Italians were greatly superior to the Germans.'

'Superior, why?' he asked me with that attentive air of the German who is always trying to listen and learn.

'Because,' I answered, 'our Italians, which is to say those of us who play the Fascist, know that they are acting in complete bad faith, but you Germans believe in it for true.'

'And what is the superiority in that?'

'This: that we, with our bad faith, at least keep the intellect lucid, and we remain bad men, but men: whereas you lose it altogether and become beasts.' "

OPPOSITE: What goes with a décolleté, jewelled sweater? A Ballerina skirt in satin (Ducharne's rayon). Hattie Carnegie originals...deserve her "49" perfume. I. Magnin; Vandervoort's. Picasso's "Woman with Mandolin", Paul Rosenberg gallery

RAWLINGS

U.S.A. TENT HOSPITAL

LEE MILLER

"A BAD BURN CASE ASKED ME TO TAKE HIS PICTURE, AS HE WANTED TO SEE HOW FUNNY HE LOOKED. IT WAS PRETTY GRIM, AND I DIDN'T FOCUS WELL."

... IN FRANCE

Lee Miller, now in France as Vogue's War Correspondent, photographed and wrote this 6-page report on the superb, swift care given U.S. wounded

As we flew into sight of France I swallowed hard on what were trying to be tears, and remembered a movie actress kissing a handful of earth. My self-conscious analysis was forgotten in greedily studying the soft, grey-skied panorama of nearly a thousand square miles of France...of freed France.

The sea and sky joined in a careless water-colour wash...below, two convoys speckled the fragile smooth surface of the Channel. Cherbourg was a misty bend far to the right, and ahead, three planes were returning from dropping the bombs which made towering columns of smoke. That was the Front.

Acres of scarred, red-brown soil, pocked with confetti-sized rings, were the result of navy shelling. Three-cornered tears and dots and dashes were the foxholes and slit-trenches where the landing had been fought for and held. A green valley up from a wide, busy beach had been a battleground—at the top, a new cemetery was being dug for six thousand of our dead. No other sign of war except neatly laid-out tents with dazzling Red Cross markers.

It was France. The trees were the same—with little pantaloons like eagles; and the walled farms, the austere Norman architecture. We strapped ourselves in for a bumpy landing on the air strip, but set down more smoothly than we'd travelled. I found that it was no longer France, but a vast military area of planes, soldiers, and gargantuan materiel.

The highways were no longer placid, tree-bordered and grass-edged. New roads had been gouged and bulldozed out, from here to there, in a few days, and the traffic—monstrous dinosaurs and endless convoys moved swiftly—unsnarled, in both directions. A sign warned that civilian cars should not drop below thirty-five miles an hour, but there were none anyway...and other boards along the hedges carried a red skull and cross-bones with "*Attention aux mines*" and "*Gefahr Minen*" barring access to fields of poppies and daisies. At every cross-road there were totem poles of arrows, with the code names of units: Missouri Charlie, Missouri Baker, Madonna Charlie, Mahogany Red, Vermont Red, Java Blue—mixed with the names of French villages. The kilométrage had been changed into miles, on the signs and road-stones, and the hedges were draped with dozens of strands of wire, looped into each other like filigree. Crazy cats'-cradles of wire were overhead and on the walls and crossing the arms of a roadside crucifix. Road gangs, civilian and military, were building a road under our passing wheels, and white tape strung by the side advertised that mines had been cleared only to the bank.

We turned through a gap in the dust-stained hedgerow to the Evacuation Hospital. Major Esther McCafferty, Chief Nurse of the First Army, an old acquaintance, met us, and we shared the first real meal which the nurses and medical staff had had in thirty days. It was hot bully beef, tinned peas, tomatoes, and peaches. We ate from white enamel plates, drank from shallow, six-inch basins, caught our breath, and asked questions.

A hospital is sited in an obvious, accessible, well-drained pasture, which, for safety's sake, must be full of cattle. The cows are given a quick chase around and out, to disclose booby traps or mines, and the four hundred-bed tent city is receiving casualties in two-and-one-half hours.

The "Evac" had landed on D Day plus 5, had struggled up the hard-won valley, slept in foxholes, assembled transport, and set up in this dung-spotted field where for a month forty doctors and forty nurses had averaged one hundred operations every twenty-four *(Continued on page 204)*

LEE MILLER IN SPECIAL U.S. PHOTOGRAPHER'S HELMET, HER STRIPES PAINTED ON FOR FUN

HOSPITAL (CONTINUED ON THE NEXT PAGES)

LEE MILLER

"COLLECTING STATION IN A FARMHOUSE. THE WOUNDED WERE NOT 'KNIGHTS IN SHINING ARMOUR,' BUT DIRTY, DISHEVELLED STRICKEN FIGURES...UNCOMPREHENDING..."

HOSPITAL: FRANCE *(cont'd)*

"OPERATING ROOM OF THE EVACUATION HOSPITAL, SEEN THROUGH MOSQUITO NETTING...A CONTRAST OF WHITE TOWELS, CONCENTRATED LIGHT, AND KHAKI SHADOWS."

HOSPITAL (CONTINUED ON THE NEXT PAGES)

HOSPITAL: FRANCE *(cont'd)*

LEE MILLER

TENT HOSPITAL IN NORMANDY...
"THE POLLARDED TREES, WITH THEIR LITTLE PANTALOONS LIKE EAGLES...A SEA OF RED-CROSSED GROUND MARKERS."

MAJ. ESTHER McCAFFERTY AND PATIENT HOLDING PRIORITY CARD REGULATING ORDER OF TREATMENT

IN THE COLLECTING STATION, "THE MAJOR GENERAL KNELT TO REASSURE ONE OF HIS MEN"

UNDER CLOSE GUARD, GERMAN PRISONERS ARE OFTEN USED AS LITTER BEARERS IN NORMANDY

THE COLLECTING STATION; "PLASMA HAS ALREADY BEEN ATTACHED TO THE MAN'S LEFT ARM"

AIR EVACUATION; NURSE GERTRUDE VAN KIRK (OF NEW JERSEY) HELPS A LITTER CASE TO ENGLAND

CAPTAIN EVA MACLIN (OF FLORIDA) AT A HOSPITAL BAND CONCERT; THE BAND MAKES REGULAR ROUNDS

"A FEW ROLLED UP THE SIDES OF THEIR WALL TENTS TO LET THE NORMANDY SUN POUR IN"

"OTHERS STRETCHED OUT IN FRONT OF THEIR TENTS, WEARING LONG-HANDLED G.I. UNDERWEAR"

The Walter Lippmanns at home in their

KARGER

Georgetown house

Mr. Lippmann's study, half workroom, half storeroom, is filled with books and pictures, a globe, a short-wave radio; never has its pleasant shabby clutter uncluttered

The double fireplace living-room, a shining place of easy elegance, is divided into conversation groupings by charming arrangements around each marble fireplace

The long, narrow living-room, turquoise-papered, has a black carpet, white draperies, crystal chandeliers, and furniture that is dark, shining, and mostly English

THE Walter Lippmanns live in a mustardy-yellow, tall, unbending kind of house in Washington's Georgetown. There Walter Lippmann, undoubtedly the country's most politically lucid columnist, who moulds minds as though they were soft chocolate, writes his famous syndicated column, wrote his two controversial war books, *U.S. Foreign Policy* and the new *U.S. War Aims.* (He writes at an enormous desk in a minuscule, crabbed, neat handwriting.)

Every morning, Mrs. Lippmann, small and pretty, goes to her full-time job—Assistant Director, Volunteer Special Services. Every morning, Mr. Lippmann goes to his second-floor study, with its attractive mess of books. Around him are the evidences of his career: a photograph of the editorial staff of the *New York World* when he was editor; a photograph of the 1917 Labor Adjustment Board, with Lippmann representing the Secretary of War, and Franklin D. Roosevelt, the Secretary of the Navy. Over the fireplace is a red Hussite battle-flag, given to him by Masaryk, the first president of Czechoslovakia. Walter Lippmann has known most of the world's great since his Harvard days when John Reed was his friend, William James his beloved master, he, himself, Santayana's assistant for a while. All of them are remembered in the lanky, yellow house.

Lippmann career souvenirs: left, Hussite battle-flag; G.O.P. cartoon by Rollin Kirby; photos of Churchill, the *New York World* editorial staff, Lord Lothian

OSTRICH returns...as a big cartwheel, a sailor, halo to a calot. This year you'll wear it with a strict suit, thereby emphasizing its fragile beauty. Above: deep blue and pink tipped-ostrich on a light-as-air frame. Suzanne et Roger; Kaufmann's; Marshall Field; J. W. Robinson

RAWLINGS

Curled beige ostrich outlines this felt cup-of-a-hat...circles the face way-back on the smooth coiffure...dips to the shoulders. The "smoke ring" in the background is brown felt, widely brimmed with beige ostrich. Both, John-Frederics; L. S. Ayres; Himelhoch's; Neiman-Marcus

JOFFÉ

A little fur goes a long way

You'll want to make the most of a little fur today—when the 20% fur tax is an item—and herewith are four pages of new fur touches that do just that.

• LEFT: Grey Persian lamb cuffs on black suède gloves. Could be the only fur touch on a grey suit; a furless grey coat. Gloves: Neiman-Marcus. Gold-washed silver clips, Saks Fifth Ave.

• RIGHT: A baby-stole of white Russian ermine, lined with green rayon velvet. Wear it with your short afternoon suit or long dinner suit. Wrap around neck twice, fold the ends à la Ascot. Saks Fifth Avenue

• BELOW: Envelope of zebra-striped pony—staccato note with a black town or bright sports suit. Lilly Daché

• OPPOSITE: Two fur accessories designed by Midtown, winner of 1944 Neiman-Marcus design award. A South American lamb Ascot, satin-lined. Lamb gauntlets, rhinestone links. Wear both with this tailored green wool suit...or with day or dinner things. Suit, sizes 10 to 18; $110. All from Bergdorf Goodman; The 28 Shop, Marshall Field

• BELOW: A long, long Ascot of pale blue satin nutria-bordered, to tie as here or as a sash. Altman

Here are four pages of clever new ways to get a maximum effect with only a minimum amount of fur.

More fur accessory news

One touch of fur can lift an entire furless costume. Here are fur bags, fur belts, fur muffs and fur ruffs, and even a slick fur skirt

• ABOVE: A big, come-what-may bag of pony—which tailors as willingly as pin-seal. Wear it, as shown here, with a natural jersey suit (the same suit dressed up with a mink turban on page 129). Or wear it with tweeds or town blacks. Pichel brown and white pony bag at Lord and Taylor. Gold, sapphire and diamond bracelet from Cartier.

• RIGHT: More than a "touch of fur" is a skirt of silky grey Indian broadtail. Narrow and straight...with a little slit in back for stepping. Esther Dorothy; Frost Bros. With it, a swathed, black, high neck sweater-top crossed with red grosgrain ribbon and fastened, like a decoration, with a huge gold and ruby-centred clip; John Rubel

• ABOVE: The touch of fur is a belt ...two, of South American lamb. One is black, one white. To wear from daylight to dawn; singly or double-decker. Midtown belts; Altman

• LEFT: A ruff and a muff of Persian lamb and black velvet. Wear it with a simply cut black broadcloth town coat ...or with a cardigan suit. The Persian ruff has a velvet center, ties in back. The semi-circular muff is flounced in fur. Both, Jay Thorpe originals

• RIGHT: The "touch" of fur is 11 square inches of nutria and suède. Huge, flat, over-the-shoulder bag. Perfect fur accessory for a grey jersey suit or bright tweed. Spring-catch opening. By Koret. Lord and Taylor

JOFFÉ

By Sophie of Saks Fifth Avenue From a collection based on the laudable theory of understatement by day, eloquence by night; clothes that are worldly *and* pretty, entirely feminine, unfailingly *net*. ABOVE: *left*, city-country coat of double-faced Shetland in two tones of blue. *Right*, a Sophie triumph; satiny broadcloth in a lovingly detailed black suit. Over it, a wonderfully cut, loose, black short coat, lined with muskrat dyed golden yellow. OPPOSITE: Stoles are important in Sophie's new collection. *Left*, black rayon crêpe, with a flaring overskirt, faced in crimson moire; with it a magnificent black fox stole. *Right*, black rayon matelassé, very Directoire; wool jersey sequinned stole-scarf

• ALL CUSTOM-ORDER ORIGINALS, SALON MODERNE

What to wear with what

Colour is a focal point of 1944-5 fashion. Choose your costume colours for love, but play them with studied calculation.

BOTH HOCKANUM

FOREMAN

DUCHARNE

Have a suit—blue wool jacket, black skirt, because bright blue is so knowing with black, nice to the Young and Look-Young.

For a note of contrast, add a white blouse, white pigskin gloves.

HELLER

JUILLIARD

New formula—a little party of purple-based colours. Start with an Edwardian suit of this Parma-blue wool.

CATOIR

BIANCHINI

BOTANY

Have a blouse of shocking-pink crêpe, and alternate it with one of fuchsia taffeta. Alternate the Parma-blue skirt or jacket with an equivalent of fuchsia wool.

HELLER

BOTANY

COHAMA

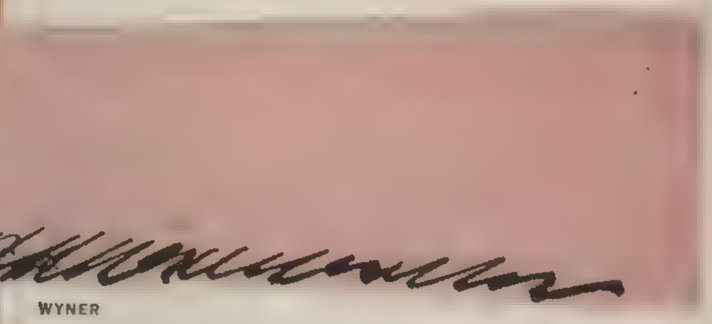
WYNER

HOCKANUM

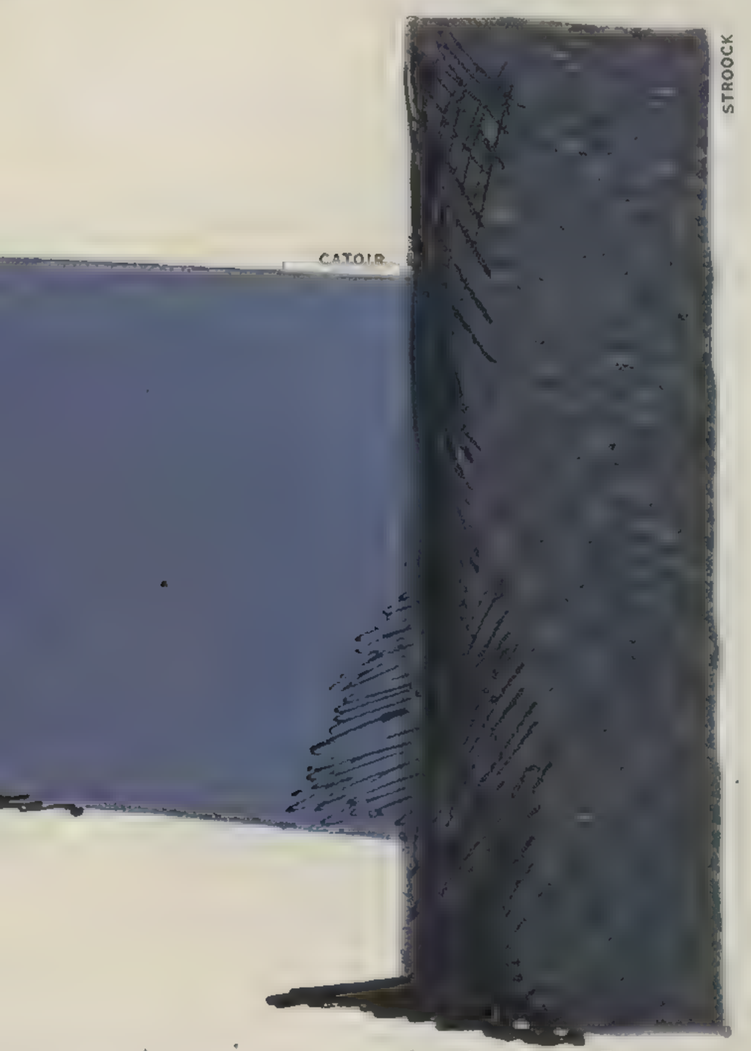
Wise investment: a dark blue coat-dress to wear under sturdy winter furs. Dividend: throat-swathing scarf of grey crêpe and brilliant green jersey....Or you might make a merger of dark blue pinafore, green jersey blouse, and grey gloves.

Point a bright brown wool suit with sharp-black crêpe blouse, grey tweed coat, chartreuse scarf.

Red, real red, lined with innocent pink—delicious for a winter in town or the country.

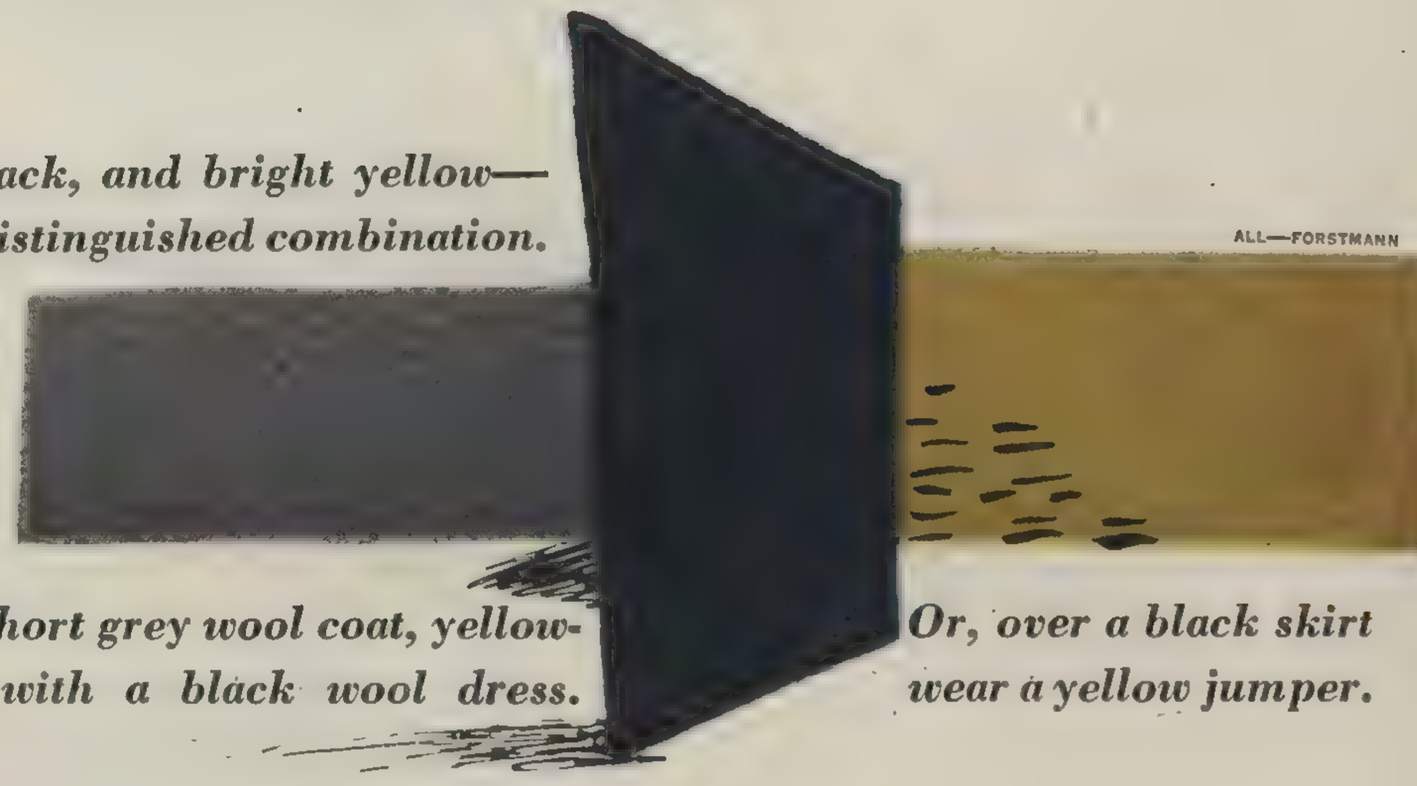


With a pink jersey chemise-dress, you might flash a red tweed coat, lined with nutria.



Over a brown jersey dress, sling grey-blue tweed coat, lined with bright blue taffeta. Or have grey-blue tweed suit, brown blouse, bright blue scarf.

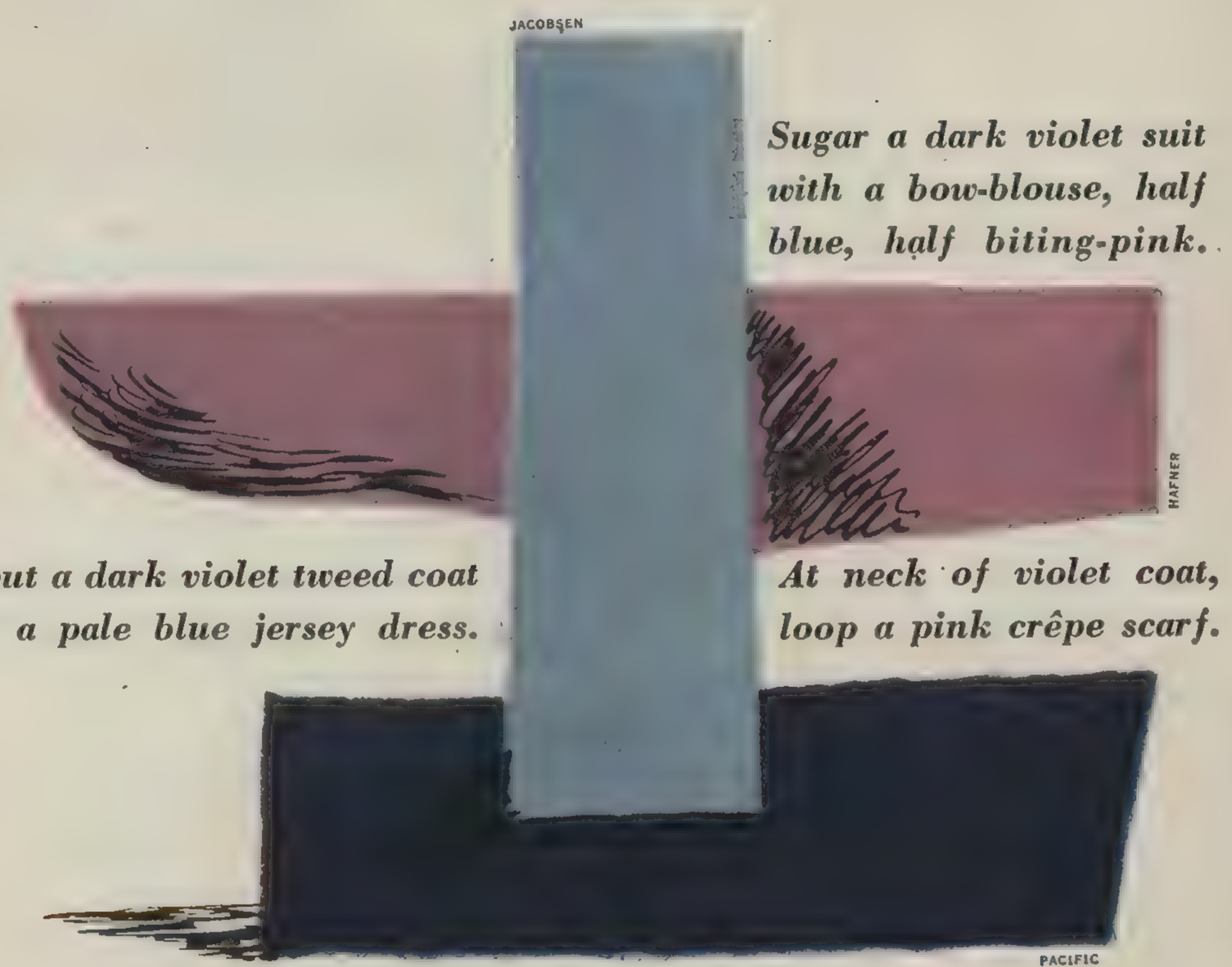
Grey, black, and bright yellow—subtle, distinguished combination.



Try a short grey wool coat, yellow-lined, with a black wool dress.

Or, over a black skirt wear a yellow jumper.

Burnt orange scarf—fireworks for a brown wool suit lined with gold jersey. Pull a gold jersey jumper over your brown skirt.



Sugar a dark violet suit with a bow-blouse, half blue, half biting-pink.

Or put a dark violet tweed coat over a pale blue jersey dress.

At neck of violet coat, loop a pink crêpe scarf.

• FOR DESCRIPTIONS OF FABRICS, SEE PAGE 192

Vogue Design for Dressmaking

DRESS PATTERN NO. 5273. GLOVE PATTERN NO. 9334

Designs for dressmaking a winter wardrobe ...six pages of ideas

A WELL-ORGANIZED head is just as important to the making of a wardrobe as well-organized fingers. Fact is, you may not do the entire production job with your own hands—you *could* farm a suit out to be finished by a tailor, or hire some expertise seam-help. But there's no substitute for good thinking. Your own, personal kind of thinking that makes all or part of your wardrobe *your* wardrobe and no one else's but.... And because this is a "costume" year, it's a good year for dressmaking: you'll want the closest kind of harmony in your clothes, you'll want a colour, a fabric to repeat itself. And this happy blending can begin at home.

You can count the things you really need on your fingers. A suit. A coat. A good wool dress. So. A good plan is to make or have made your important pieces and buy the supporting cast ready-made. Here, then, is the suit that is the hub of the whole plan. The coat that you wrap around every short dress and suit you own. The wonderful brocade dinner skirt. If any one of them is too much for you to manage alone, or if you think that your touch is a touch too Arts and Crafts-y, call in an experienced dressmaker.

The suit is on the cover. Its little box jacket, besides being half a suit, can be a sort of sawed-off topcoat to wear over a slim black dress or skirt. Its blouse and skirt you'll see again on page 159, doing extra duty. Blue is now a full-fledged winter colour.

The coat is sketched right here. Wrap it over all your dresses. Let it hang free over bulky suits. Have it in black so that you can have a free hand with colour in your other clothes. For instance, you could placate the coat for its blackness with a tangerine dress that can be seen for six city blocks.

The wool dress is photographed across the way. It paints in glowing bittersweet a new ease in silhouette, wider in the skirt, deeper in the armhole. And see how "costume" it is, with the gloves and turban.

The blouses and skirts on pages 158 and 159 give you freedom of choice. Now that skirts are easing up, you can give your skirt more area. If your eye prefers the straight and narrow, you can have your skirt *that* way. Same thing goes for your evening skirts. Turn the page again if you want more formality than a sweater and skirt will give you at night. You'll find degrees of dressing up from a short, sleek dinner suit to a ball-dress that *is* a ball-dress, officially.

RIGHT: Figure-wrapped look to a black wool coat, border-traced with Persian lamb. Takes as amiably to a short dinner dress as to a day-time blouse and skirt. Over bulky suits, wear it hanging free. (Vogue Design No. S-4588)

OPPOSITE: Throat-wrapped look to a wool jersey dress, in a colour like autumn bittersweet. (Vogue Design No. 5273) Its newly full skirt is pinned at the belt with Seaman Schepp's gold chatelaine. Long jersey gloves to match. (Vogue Design No. 9334) The *triangle* leopard muff; $99. Arnold Constable. Copper Lustre lipstick, Dunhill

PENN

MORE DRESSMAKING IDEAS ON NEXT PAGE

JOFFÉ

FOR BACK VIEWS AND SIZES SEE PAGE 202

Make a skirt wardrobe

• ABOVE, first: Make a high-polish, pleated dinner-skirt of Catoir's Bemberg rayon satin. (No. 5280) Knit for it, a fuchsia wool top. (Instructions, #4, *Vogue Knitting Book.*)

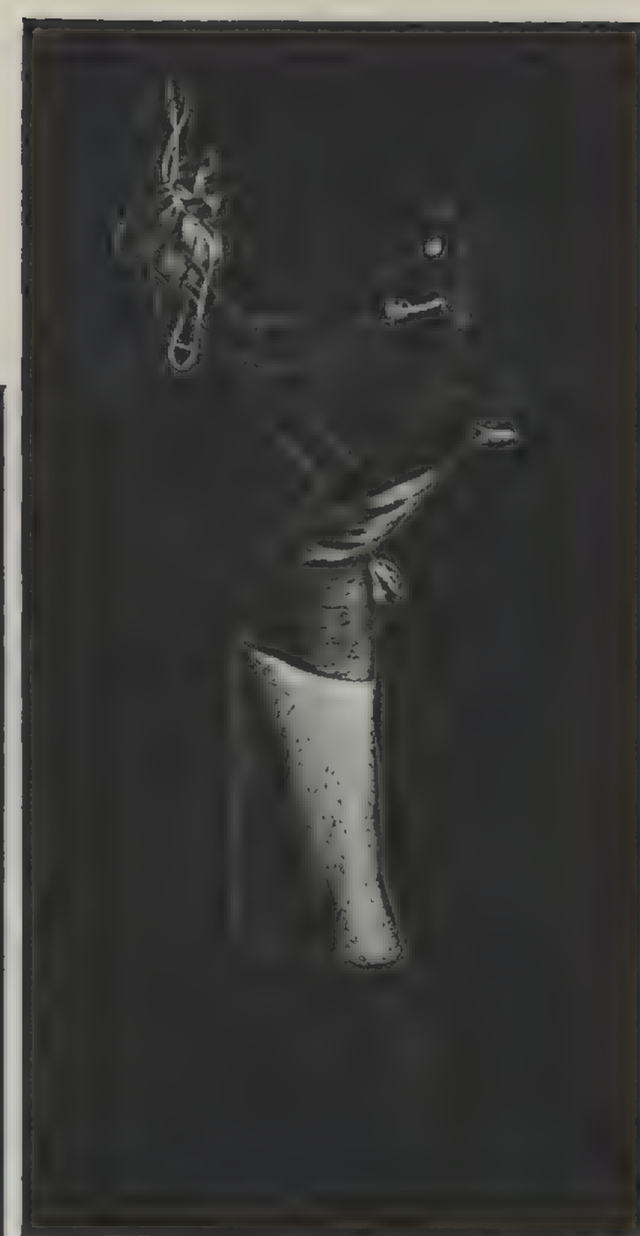
• SECOND: Make the cover suit's skirt (No. 200) to wear with a white blouse, a sleeveless sweater, a wide wide Phelps belt.

• THIRD: Make a full city-country skirt of Ducharne wool from skirt pattern, (No. 5280). With it, try the black Heller jersey blouse included in cover suit design 200, a black stocking cap, a Phelps fit-for-an-heirloom belt.

BACK VIEWS AND SIZES, PAGES 202-3

Damask skirt for dinner

⇦ OPPOSITE: At your first autumn dinner in the city, wear a "skirt and sweater." Make the non-bouffant, legally full skirt in Ducharne's golden brocade of Bemberg rayon. (Vogue Design No. 5280.) Top it with a black wool contour-praising sweater, covered up from throat to wrists. Sweater, $11; from Altman



Degrees of dressing up

ABOVE, FIRST: Make a tubular black crêpe dinner-skirt, slashed almost to the knee. Tuck into its built-up waist a striped satin short-sleeved blouse, perhaps golden-yellow and black (Vogue Designs — Blouse No. 5269; Skirt No. 4574.)

SECOND: Make a handsome dinner-suit of pale blue-and-black brocaded satin, with a flip of peplum. Wear it with, without a blouse (it's buttoned high enough in front). (Vogue Design No. 5077.)

THIRD: Make a bustle-back short dinner-dress, fitted to hug you very tightly. Try the long tunic in pink-mauve satin, the skirt in black satin. (Design No. 369.)

Make a satin gown

OPPOSITE: *Really* a party dress, quicksilver beautiful, for no one but the Belle of the Ball. A décolleté evening dress, with only broadened shoulder straps for sleeves. Make it, perhaps, in silvery rayon satin. The long bodice is as tight as a kid glove. The skirt falls, shimmering full, from a hip cuff of cartridge pleats. (Design No. S-5265.)

FOR BACK VIEWS AND SIZES, SEE PAGES 202-203

Crowninshield

Regal photograph of twenty-seven years ago; Frank Crowninshield, in lace curtains; Robert Benchley, with duster; Dorothy Parker, moppet, with mop . . .

[EDITOR'S NOTE: *Editorial Conference, twenty-seven years ago, at* Vanity Fair. *This serio-comic snap-shot, now a collector's item, is from the private collection of Mrs. Alan Campbell—Dorothy Parker, to you—by whom it was found in a mess of old papers, half-skeins of wool, and mateless stockings.*

Robert E. Sherwood does not appear in the photograph as he was behind the camera at the time. Vanity Fair, *the magazine with which this article is concerned, was published for twenty-two years, before it was incorporated with Vogue. Its pages were dedicated to the theatre, painting, literature, dancing, poetry, music, criticism, and satire. Frank Crowninshield, the author of this article, served, uninterruptedly, as its Editor.*]

WHENEVER, at the circus, I see Clyde Beatty running through his accustomed routine—with his troupe of cringing, decrepit and, I suspect, toothless lions—a supercilious smile is certain to come, quite unbidden, to my lips.

For what, after all, are the perils of an armed animal trainer when compared to those of an Editor who, for fifty years, has fenced, parried, and done battle (devoid of pistol, whip, or uncooked meat) with creatures so predatory and cunning as the tameless poets, satirists, critics, essayists, and masters of humour who, for half a century, were the literary lions of the land. Compared to so intrepid a soul, does not Clyde Beatty appear in the guise of a poltroon?

Whatever the experience of other editorial lion tamers, I have myself found it the safest plan always to deal with such felines when they are still cubs; to snare them, in traps, before their teeth have sharpened and their claws grown long. Take, for example, those amazing whelps—Dorothy Parker, Robert Benchley, Robert E. Sherwood, and P. G. Wodehouse, the amazingly brilliant litter of Assistant Editors of *Vanity Fair* in the first five years (1914-1919) of its career as a magazine. Or, again, consider those other youthful American geniuses—Edmund Wilson, Edna St. Vincent Millay, Elinor Wylie, Frank Tuttle, John Peale Bishop, Margaret Case Harriman, Richard Sherman, Nancy Hale, Carl Carmer, David Cort, Allene Talmey, and—perhaps the most incredible of all—Clare Boothe—all of whom, when barely weaned, were later to fill the capacious shoes of Benchley, Sherwood, Wodehouse, and Dorothy Parker, before, in 1936, *Vanity Fair* was finally merged with Vogue.

FOR the purposes of this article, however, a consideration of the first litter of four will probably suffice.

It was in 1914, two years after his graduation from Harvard (where he had shone, not as a writer, but as a comic black-and-white artist on the Harvard *Lampoon*), that Robert Benchley's pieces began appearing in *Vanity Fair*. Over a period of five years he wrote for it regularly; nearly always two pieces a month —one under his own name, and one under the *nom de plume* of Brighton Perry.

in the cubs den

A veteran trainer recalls his encounters with four precocious literary whelps—Dorothy Parker, Robert Benchley, Robert E. Sherwood, and P. G. Wodehouse

The first piece he wrote for *Vanity Fair*, and for which he was paid the prodigal sum of $40, concerned a novel which he had long planned writing, and which, as lengthy book-titles were just then the vogue, was to be called *No Matter from What Angle You Look At It, Alice Brookhausen Was a Girl Whom You Would Hesitate to Invite into Your Own Home.* But, as fate decreed it, only a few pages of the book were completed, for the reason that the author's (mythical) son (whom, at random, he spoke of as *Nathaniel*), awoke with a raucous announcement that his initial tooth had appeared, and that he wished to be held until he felt a little more like himself.

Some months later, when Benchley's first child did actually appear upon the scene, the question of a name for him became a matter of dispute between him and Mrs. Benchley. In the long run the father had his way, and the boy (now in command of a United States PT boat) was christened—perhaps with some thoughts of Alice Brookhausen in mind—Nathaniel.

ANOTHER of his early pieces was *The Social Life of the Newt*, a little masterpiece which, twenty-two years later, was accorded the first place in the latest of the author's collected writings, *Inside Benchley*. I remember, after reading the first draft of the piece, suggesting that the love-scene between the two young newts was a little too much on the intimate side—a warning which resulted in a slight modification of their *amour*, and which left what I had thought the slightly libidinous passage reading, more mildly, as follows:

"The peculiar thing about the newt's courtship is its restraint; carried on, as it is, with a minimum distance of fifty paces (Newt measure) between male and female. Some of the bolder males now and then attempt to overstep the bounds of good sportsmanship and crowd in to forty-five paces, but such tactics are frowned upon by the Rules Committee. To the eye of the uninitiated the pair might be dancing one of the more open figures of the minuet."

BENCHLEY's first theatrical piece appeared in *Vanity Fair* in the early part of 1915. It was that review which eventually led to his assuming the dramatic editorship of the magazine, and which, in turn, though a good deal more remotely, led to his brilliant and long-continued dramatic criticisms in the pages of *The New Yorker*.

I remember, very well, his earliest professional appearance on the stage. I had been charged with the task of securing some actors, singers, and writers, for a theatrical benefit in aid of American sailors in the First World War. Benchley, who had consented to contribute a number, arrived at the theatre in a cutaway coat, a white waistcoat, and a black tie, and handed me, behind the scenes, two typewritten pages which bore the title *The Treasurer's Report*. He was afraid that the piece would seem pointless, and begged me—almost on bended knees—to be excused from delivering it. As half of our actors had disappointed us, I read the pages over very hurriedly and insisted on his going through with it, telling him, a little against my better judgment, to have no fear, as the *Report* was a masterpiece of the first magnitude.

HIS fears, and mine, proved so ill-founded that the audience roared their approval of it as they did of no other number on the program. *The Treasurer's Report* was so signal a success that Benchley recited it for nine months at the "Music Box Revue," and fifteen weeks in vaudeville, at the rate of $500 a week at the Music Box and $750 in vaudeville, or a little over $30,000 in all, to make no mention of his use of it over the radio and at every sort of benefit and banquet. Despite Benchley's long and continued success in the movies and on the air, I am sure that those were the only stage appearances he ever made, in the flesh, of which, as he lately reminded me, he has fifty more pounds than he did when posing for the almost pontifical snapshot shown in this issue.

When he began writing for *Vanity Fair*, he was a pale, slight young man, with the habit of biting his nails—he has never quite been cured of it—and solicitous of his health to the degree of long underwear and rubbers. I believe that he had never had a drink in his life. Both he and Dorothy Parker thought that Robert E. Sherwood, when he joined their editorial crew, was "pretty fast," for the reason that he wore his straw hat at a slant, had done a song and dance in an amateur vaudeville, made dates with the beautiful receptionist, had written song-lyrics under the pen name of "Sherry," and had once, perhaps inadvertently, referred to a personal hangover.

Benchley used to subscribe to two undertakers' magazines; one of them, *The Casket*, the other, *The Sunnyside*. (Berthold Baer, the press-agent of the Frank E. Campbell funeral parlours, was then a firm friend of his—as he was of mine.) Benchley always presented Mrs. Parker with the brightly-coloured anatomical plates that decorated those journals, the ones, for example, that indicated at just what points the embalming fluid should be injected.

Seeing those works of art always hanging in a row above her desk, I dared suggest that they might prove a little startling to our occasional visitors, and that, perhaps, something by Marie Laurencin might do as well—a hint which met with only the most palpable contempt from the budding poetess.

WE had, in those days, an efficiency expert in the office, a man who sent around printed slips of inquiry to such of the employees as had been late to their work. On the very first slip which Benchley received, he explained his dereliction by saying that his seven minutes' tardiness was only due to the fact that, as he passed the Hippodrome on his way to the office, the lions there had escaped and attacked him, so that he had been compelled, single-handed, to fight them off. After that, there were no more printed slips from our efficiency manager.

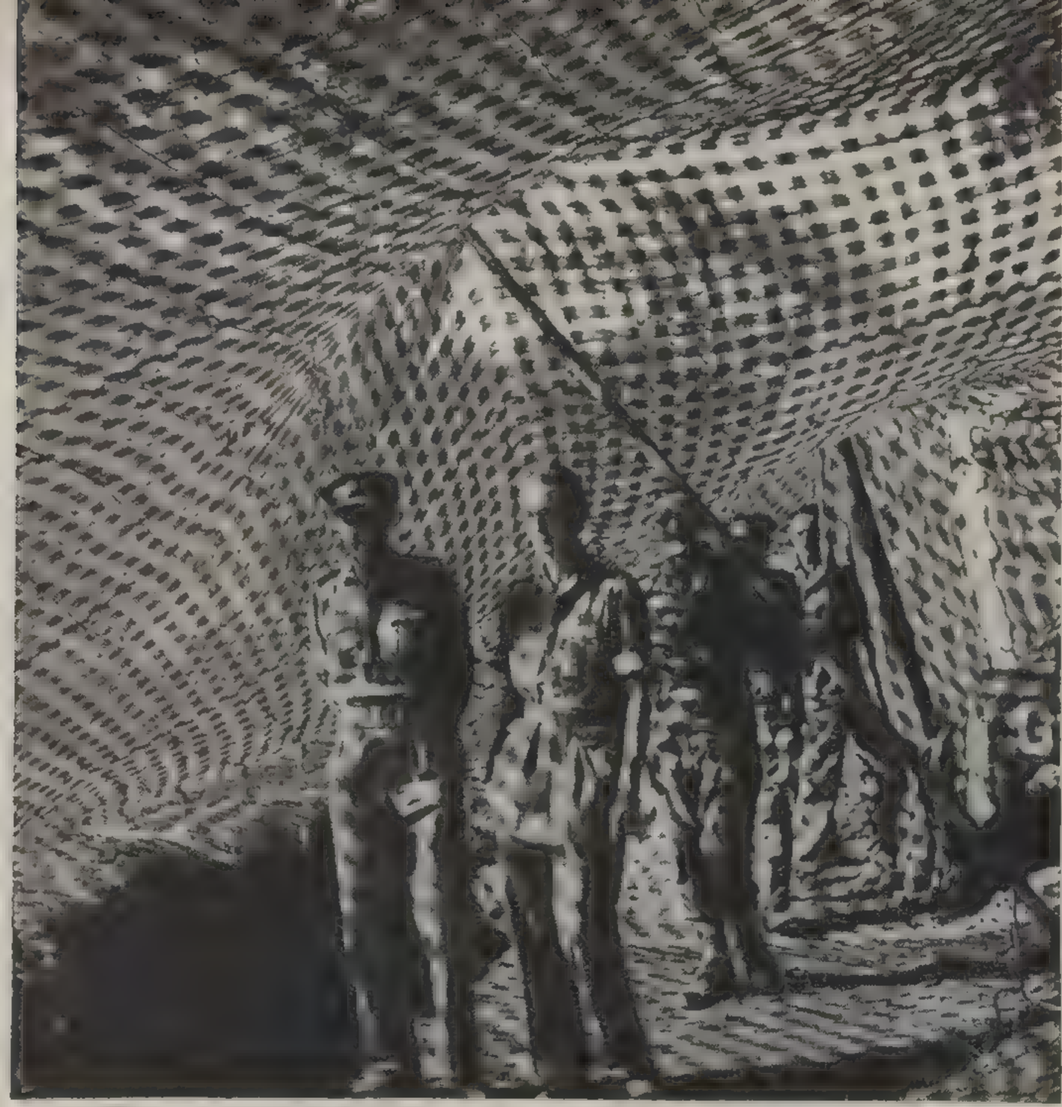
When Dorothy Parker, or Dorothy Rothschild as she then was, reached twenty, I published a little poem of hers, the first thing she had ever written. A cheque for five dollars encouraged her, as she told me, in the belief that she was George Sand. *(Continued on page 197)*

OBSERVER

CECIL BEATON

IN THE FORWARD CHIN HILLS AREA OF BURMA, AN ARMY TRUCK OFF THE ROAD

IN INDIA



Fighting on the Burma front . . . life in gambling Bombay. By Cecil Beaton

DISPATCH FROM THE BURMA FRONT: "Do they know we are out here fighting the Japs?" "What do they think at home about this war?" "Have they forgotten us entirely?" I was asked these questions continuously by our British troops on the Burma front. It would be hard to admit that these men are neglected, yet it seems strange how little, in England, we know about this theatre of war. Many of these men, already for three years, have been existing, rather than living, on remote mountain peaks, or in fever-ridden jungles; most of them realize they must continue this particularly harrowing, slow, and beastly form of warfare long after the victory in the West.

When I visited the forward "streets" in the Chin Hills, I was aware of the almost insuperable difficulties that have to be overcome or endured by all undertaking this tough job of jungle war. The treks are lonely—at most the men go out in twos and threes, and are without the additional strength and reassurance of feeling they are fighting in numbers. The highest degree of courage is called for on the part of each individual. It is a strain to be continuously listening for the sound of a footfall—the crack of bamboo; and even during their sleep, most men are lying with one ear alert to the sounds of the night. After a time the most robust physique may begin to show signs of fatigue.

On the peak of some remote mountain in Burma, I found that the British gifts of improvisation had been fully exploited. Typewriters were buzzing and the most elaborate systems of telephone and wireless were installed at H.Q., but living conditions were almost savage. At night the men slept in fox-holes dug into the peat-like earth. The khaki dhobi (laundry) festooned the branches of the trees; the "furniture" was made of the strangest objects; the whole picture was reminiscent of a boy's adventure book illustration.

Everyone wearing short trousers—the young clerks and grey-haired Brigadiers alike—accentuated the impression that this was the "Never Never Land." With minimum means, maximum effect was achieved. Although only a small mug of warm water was available for washing, everyone was immaculately shaved, shoes polished, buttons brilliantly shining in the pristine sun; there was no "Guerilla" untidiness to be seen. Smartness and discipline are synonymous—and the romantic looking bush-hats gave the cavalier touch to every man.

Everywhere there was an ant-like busyness. Situated perhaps a ten-day journey from the nearest town, men were working at highest pressure. This activity is necessary for morale. At so remote a location there can be few distractions, no visitors, no entertainment, and very *(Continued on page 189)*

DANCER ON THE SHORE BY GOVERNMENT HOUSE, BOMBAY

THE PRINCESS OF BERAR, WEARING HER FAMOUS PEARLS

Neither too young nor too old

Three figure-conscious dresses, beautifully cut... LEFT, ABOVE. Brown town-costume. Its figure-specialty, the attention-device of the wide-collar which curves back, showing blue grosgrain. Good for too little or too much "figure." Smooth-hipped, narrow-skirted. Forstmann woollen. Sizes 14 to 20. $115. Jay Thorpe; Filene's. RIGHT, ABOVE: For the slender or not. Black crêpe. An indicated bolero gives a tall, slim look. 14 to 42. $70. Jay Thorpe; Bonwit Teller, Phila. OPPOSITE: Guide-line dress...crossing the figure is a parallelogram of fine deceit for any figure. Its lines marked with fabric loops. New wrapped-throat line. Black rayon crêpe. Sizes 14 to 42. $80. Jay Thorpe; Kaufmann's; Frost. Bags, furs: Jay Thorpe. Hats: Jay Thorpe originals

Mr. and Mrs. Robert H. Patchin's house

NYHOLM

Mrs. Patchin, who studied painting in Paris and Rome, has framed her dining-room with murals painted from old prints.
She chose four famous New York scenes of the nineteenth century. (Left) Castle Garden as it looked in 1853, (right) City Hall Park. The table is set with Lenox china (detail shown on opposite page), which she painted in an Audubon-like pattern of birds

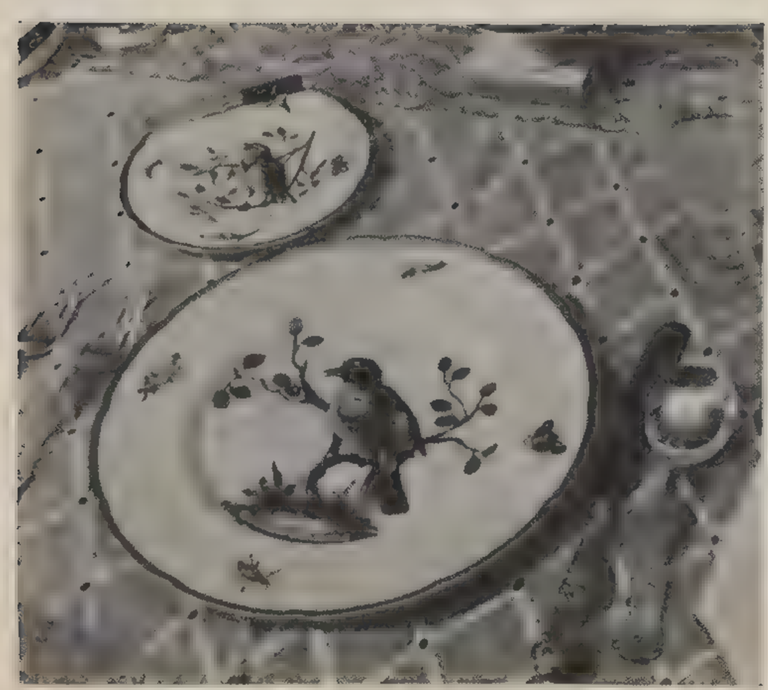
THE charm of "Hawthorne House" at Roslyn is happily enhanced by the eclectic, and always personalized taste of its owners, Mr. and Mrs. Patchin. The house—named for an old hawthorne tree that shades the courtyard—looks down into a formal garden, its box and yews accented by tall, terra-cotta statues that once belonged to the late Stanford White. Inside the house, Mrs. Patchin, the former Minga Pope—her brother was America's distinguished architect, John Russell Pope—has skillfully contrived a decorative mass of contradictions. She has placed English antiques on Peruvian rugs, has combined Americana with modern still-lifes. And in addition, she has filled the house with her own memorabilia: needlepoint chairs which she designed and worked herself; period murals which she painted; candelabras which she modeled and had cast in bronze.

on Long Island

In the small reception room: timbered ceiling; red-and-white curtains, with old stamped-brass valances; and, over the mantelpiece, a collection of porcelain birds and zebras

In the library: geometrically patterned Peruvian rugs in black and white; an antique English secretary, Spode-filled; petit point chairs; and a view of the formal garden

In the drawing-room: flowered chintz; antique china figures; and an English country air. Over the mantel, a stylized still-life, flanked by portraits painted by Mrs. Patchin



Switch

JOFFÉ

With a jerkin Switch act for any dinner-dress you love; shocking pink jerkin with sequin dots. Sizes 10 to 20. $30. Chez Rosette; Neiman-Marcus. Switch act for your favourite shirt and slacks. Glistening jerkin of diagonally striped gold, green, black, red. Shown over bright green Enka rayon crêpe slacks and shirt. $33. The jerkin, $20. Both, sizes 10 to 20. Altman and Lindner Coy

With a jumper Switch act ad infinitum with a good bright green wool jumper dress. Shown, left above, with a jersey sweater-blouse, string gloves, a big drum-bag of ocelot and antelope. Right: without the jersey and with jewels—it becomes a soft, pretty, bare-armed dress for informal occasions, in town or out. B. H. Wragge jumper dress. Sizes 10 to 16. $25. Turtle-neck jersey, $15. Bonwit Teller; L. S. Ayres

Act...

With a sweater—a black sleeveless wool one—three switch acts. Far left: With black chiffon cravat, earrings, studded belt—for cocktail time. Left: With a grey wool jersey, grey skirt, and ocelot beret—for town or country. Above: With an evening skirt made from Vogue Pattern 5280, of rayon satin at Altman. Black sweater, $10. Grey jersey, $10. Saks Fifth; Garfinckel's. Jewels; Saks Fifth

Vogue's junior fashions

Young people are talking about...

Young People Are Talking About...The same things Older People are talking about—politics and war, the past, the future, *now*—leaving Secret Topics of Conversation to spies and inventors of secret weapons...Telling fortunes, by anything with a half a chance to see around the corner—a Ouija board, tea leaves, an old cassino deck...The nerve of some playwrights, who manufacture over-heated super-slang to put into the mouths of teen-agers, unmindful of the fact that under-twenties also talk English, sometimes...Gene Kelly, because when he is petulant you want to pat his head...Mr. Dewey's moustache...What Dick Tracy is now up against—The Brow...Compulsory military training...Orange blossom weddings... Young People Are Talking About...Sky-travel at three cents a mile after the war—flying down to Rio, maybe the whole Spanish language class, to check up first-hand on why oral exams are always marked off ten for pronunciation and diction...Each other...Winter play clothes which might just as well be called "Breath-catchers," because that's what everyone does on sight of them—leg "sweaters" in *very* primary colors; Robin Hood buskins to keep ankles a deep, dark secret; clam-diggers; double-talking hats...fourteen-year-old Leon Maazel, who conducts an orchestra and makes his elders Listen... Young People Are Talking About...The way nearly everybody's beau is sending *Yank* magazine and *Stars and Stripes*, and how they both sound as real and eager as the beau-letters that come in the same mail...Alice-in-Wonderland, because from the time she fell down, down, down after the rabbit, she combed her hair clean back and forgot about it, the better to be unruffled on her journey; and because at the Mad Hatter's Tea Party she might very well have worn—like Young People today—a soft velvet suit, white gloves, a little fur muff...and maybe she did... Young People Are Talking About...Whether the ballads of Josh White of Café Society Downtown or Beryl Ives, Uptown, will make for a bouncier Friday night, or whether to take a rain-check on ballads and bounce (nicely, in one's seat) to some more boogie-woogie at Nick's...How fine it is to sleep late of a morning and not go to class... Young People are just *talking* about that...

LOOK FOR THE ALICE-IN-WONDERLAND LOOK IN THE OCTOBER 1 VOGUE

OPPOSITE: Sub-débutante daughter of Brazilian Ambassador Carlos Martins, and Senhora Martins, distinguished sculptress. Here, Miss Martins wears a black velveteen suit, ermine-braceleted at throat and wrists. Hi-Dee Design. Junior Fashion #1. $30. Sizes 7 to 15. Mary Lewis, Frederick and Nelson, Lindner Coy. • For list of shops in other cities that have this suit, see page 220.

Daughter of the Brazilian Ambassador,

Miss Nora Yolanda Henriueta Maria Martins

JUNIOR FASHION #2

FRANCES MCLAUGHLIN

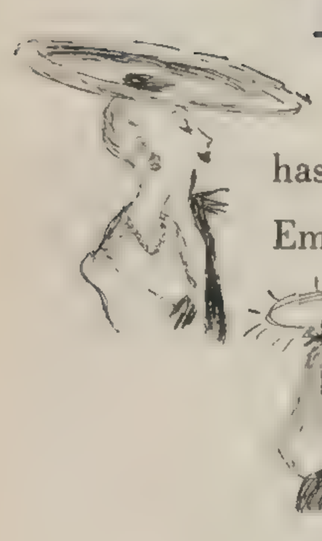
Junior fashions *(Cont'd)*

By now every Smart Girl knows that she must have two kinds of evening clothes. The short-dark-gleaming-out-into-the-night variety...and the long, sweet Alice-Sit-By-The-Fire species. OPPOSITE. #2. Worldly, unworldly satin. Salymil Junior Design. Sizes 7-15. $50. Milgrim; Joseph Horne; Harzfeld's. BELOW. #3. "Shocking" jumper. Because it's long, of pink rayon faille, has a velveteen sweater-blouse. Emily Wilkens design. Teen-age sizes. $30. Bonwit Teller; Carson Pirie Scott; Filene's.

JUNIOR FASHION #3

FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 220

Butterball into beauty



We know a pleasantly-behaving child, yclept Emily, who has been Supervised since birth, in a very Intelligent Way. Emily had good marks in school, eschewed tantrums and was fed all the proper Minerals and Vitamins. Everything had gone so smoothly in Emily's fourteen years, that Mrs. Entwhistle (her mother—a woman of Indefinite Years and Definite Charms) felt very Smug. At least she did—until the day she took Emily shopping for her new back-to-school wardrobe. And suddenly she saw in the mirror, not her Dream Child, but, frankly, just a Lump. Emily was having the dickens of a time struggling into a size 18—and when she did get it on, it didn't Do Anything For Her. Mrs. E. suddenly had a premonition of Things To Come. Right there in the fitting-room, she could see her Emily getting Ingrown and being Unpopular at Parties. So she started thinking. "Why do I keep my size-12 figure?" she thought. "Why is my complexion so perfect?" she thought. "Well," she thought, "because I know what gives me these assets—and I work to get and keep them. And then," she thought, "how can I give Emily this? If I start nagging her, and Mother-Knows-Best-ing her, neither of us will ever get anywhere, except Mad. I think I will just let her take a Course in Beauty—and, while she's about it, she might as well learn how to use Make-Up." (Here, Mrs. Entwhistle gave an involuntary shudder and murmured sadly, "My Baby—using Make-Up.")

SO Emily was enrolled in a beauty-and-success course.* And this is what they did for her:

They gave her a course of exercises for her lumps—

They instructed her about those complexion bumps—

They showed her a variety of things to do with her hair—

Taught her what to eat to remove a layer—

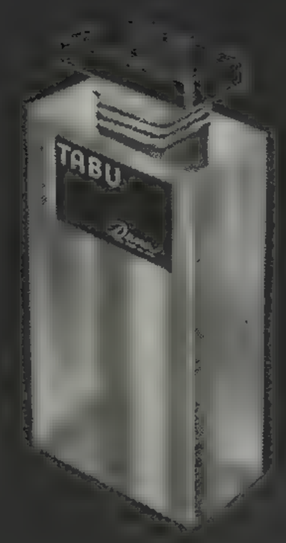
And the first thing you knew—why Mrs. Entwhistle felt very Smug again!

• More about this course on page 214.

*THE DUBARRY SUCCESS COURSE

TABU is an important perfume to be used with care by

an important woman to punctuate her important moments.



the "forbidden" perfume by Dana

Sculptured in MINK

by Jaeckel

A Jaeckel original... the street length coat with softly fitted silhouette. The shirred skirt falls gracefully as you walk... the extravagantly wide sleeves are deeply cuffed to emphasize your every gesture. An inspiration from the new Jaeckel collection.

HAT BY ROBERT DUDLEY

Jaeckel

10 EAST 57th STREET

MAJOR H. F. JAECKEL • WALTER F. JAECKEL • TRACY JAECKEL • MURRAY JAECKEL

MEXICO

(Continued from page 135)

is very impressive, with its long, narrow courts and great pillars of volcanic stone. The walls are all covered with the same angular pattern, and the whole thing has a strange geometric quality. As soon as they see a car drive up, the women from the village come running with baskets full of gay wool scarves and belts, crocheted squares...that serve nicely as table mats...and crocheted blouse yokes, some with coloured flowers, that make charming summer blouses, and cost almost nothing.

While we were there, Leopold Stokowski and George Chavchavadze arrived; Stokowski to conduct the local orchestra at three charity concerts, Chavchavadze to play the piano. The orchestra is composed of the local butchers, jewellers, trades-people, who get together and play because they like it. My friend and I went to a rehearsal the night before Stokowski's arrival, and our hearts sank. But it is amazing what the maestro can do with an orchestra. Twenty-four hours later, they gave their first concert. It was in the huge and very beautiful old Spanish patio of the Institute. With no light but the moon and numbers of guttering candles, it was positively mediæval. The orchestra did quite well, and it was strange and somehow rather touching to see the dark, earnest Indian faces bent over the different musical instruments. The whole affair was organized by the engineer in charge of the Oaxaca section of the road that is being built through to Panama, an extraordinary creature with a passion for music, who rejoiced in the Christian name of Heliodoro. In between building the road he acted as manager for Chavchavadze, and on the side organized all our lives for us.

The day of our departure, the engineer appeared at our hotel early in the morning, almost before our eyes were open. He said he had arranged for the dancers in a little village, about an hour's drive away, to do the "Plume Dance," which is an allegorical dance portraying the Spanish conquest of the Zapotecs, and the latter's eventual victory over the conqueror. It is unusual for it to take place at that time of year, but they had agreed to do it in honour of the foreign "maestro." Heliodoro insisted we must go, and promised we would be back in time for our plane, especially as Stokowski was to conduct the town orchestra in the plaza around lunch time. So off we all set, in the cars, bumping and bouncing over a wild country road like the bottom of a river bed, to the village of Quilapán where there is a magnificent ruined, part Norman (or so they say), part Spanish, convent. It was in the outside court of this convent that the dance took place. There were about a dozen performers in costumes of shiny satin... in which *(Continued on page 180)*

Only Beautiful LEATHER Makes Beautiful Gloves

Kinid

No matter how busy your hands—or how long the day, no matter what the occasion, you'll always be well-groomed in good looking KINID Glace Gloves. Washable—soft and pliant, gloves of lustrous Kinid Leather are made by many leading manufacturers. At fine stores—ask for them by name

WOOD & HYDE CO. *Tanners of Fine Glove Leathers* Gloversville, N. Y.

The you, you want Remembered

The world is anything but old and dusty to a baby... That eager little mind is storing vivid impressions every waking moment. Drinking in the color of your hair, your skin, your eyes. Leaving in the very depths of the subconscious a picture of you. Be constant to Daggett and Ramsdell's modern beauty care and makeup, and that memory will be a lovely one... a remembrance that, in years to come, translates itself into the words, "I have the prettiest mother."

DAGGETT and RAMSDELL

NEW YORK

Accessories to Beauty

COPR. 1944, DAGGETT AND RAMSDELL

MEXICO

(Continued from page 178)

shocking-pink predominated...sewn with beads and bits of mirror, with flying, handkerchief-shaped shoulder capes and huge, fanlike headdresses a foot and a half wide and high, of brilliant pink marabou feathers. Before each section of the dance, a spokesman sang out the explanatory phrases in a high, sexy "recitative" voice. Such as "smite the Spaniard, smite him well and bring victory to our people"...then they dance...to flutes and a drum; then another half-sung phrase, and they dance again. When it was finished Stokowski went to thank the performers. He stood there with his white hair flying, surrounded by the dancers, like weird exotic birds, while the music gave him the matador's fanfare...a great honour that, as a rule, is only offered to a victorious bullfighter.

Then everyone bundled into the cars, and we rushed ahead, with our insides and what have you almost leaping out of our mouths, to warn the band that the maestro was en route.

All the town was gathered around the roped-in plaza waiting with endless Mexican patience. Our car was stopped by a policeman at the barrier, but the engineer said grandly, *"la familia del señor maestro,"* and we got by to a salute. I shall always remember that scene—it was at once so funny and so moving. They played Tchaikowsky's "1812." The people stood around the orchestra in a deep circle, the smallest children in front, the barefooted Indians gazing with immovable faces, but their black eyes shining. The female social *"crème de la crème"* in shiny satin dresses, very high-heeled shoes, and their hair dressed in a mass of dark, polished curls; the men in fancy suitings and pointed yellow shoes; the band blowing away like mad and loving it. Towards the end of "1812," where the music works up to a terrific martial climax it had been arranged that all the church bells should ring, and the two cannons in the plaza (remnants of some war or other) fired. The bells rang until the very ground shook, but when the beat came, where the cannons were supposed to go off, there was not a sound. Everyone waited anxiously, ears strained. Again and again Stokowski gave them the signal. Dead silence. About twenty bars later there was suddenly a loud explosion, rapidly followed by a second. A sigh of relief; and then, delightedly, the people cheered.

I doubt if Stokowski ever had a more thoroughly heartfelt success, and he was completely mobbed. That was our last glimpse of Oaxaca as the engineer pushed us into the car and rushed us out to the airfield. We arrived just as the plane was warming its engine. Heliodoro thrust two great prickly bunches of pink roses into our hands, *(Continued on page 185)*

MAURICE RENTNER'S CHATELAINE DRESS

B. Forman Co.
ROCHESTER 4, N. Y.

Pink powders make you prettier

The most flattering shade you can put on your face — so Elizabeth Arden suggests Renoir Pink Cameo Powder over Special Mat Foncé Illusion Powder for daytime — to blend away fatigue lines, give a delicate, pearly look that is enchanting, indescribable. Then, when evening comes, take off your workaday clothes, forget this workaday world, put on Paradise Pink Cameo Powder over Special Mat Foncé Illusion Powder — see the tired shadows disappear, your complexion grow young, luminous. Smile across the table with the confidence . . . the assurance . . . the sparkle . . . that are inevitably yours when you know you look your best.

The following is a complete Radiant Peony Make-up Harmony using Pink powders:

Renoir Pink Cameo Powder, 1.75 and 3.00, over Special Mat Foncé Illusion Powder, 1.75 and 3.00
All Day Foundation Cream, Light Rosetta Bronze, 1.00
Radiant Peony Lipstick, 1.00 and 1.50 (refills .75) . . . Radiant Peony Nail Polish, .75
Eye Sha-do, Opal Blue and Soft Brown, 1.25 each . . . Eye Cosmetique, Brown, 1.50 (prices plus taxes)

Elizabeth Arden

THE *daché net*

Visible proof that two nets are smarter than one—a single *daché net* enfolding the long bob or chignon, another net fileted across wide taffeta ribbon. Daché's deft fingers fashioned the first of these hairnets for the neat look . . . ladylike snare for fly-away locks, glamour for any hair-do . . . created them *in color* to be as much a part of your costume as bag and gloves. At leading department stores and drug counters. Fine mesh 35¢ *three for $1* Snood mesh 70¢ *three for $2*

LILLY DACHÉ DESIGNS NETS FOR THE HAIR *in Color*

Weco Products Company, Chicago, Illinois

L'AIMANT
THE MAGNET
COTY
PERFUME
"AIR-SPUN" MAKE-UP
DUSTING POWDER • TALC
BATH SALTS • SOAP • SACHET
BRILLIANTINE
Compounded and Copyrighted
by Coty, Inc. in U.S.A.

The Models' Make-Up... For You

Originally created for New York's super-critical fashion models, Models' Special Make-up now brings your complexion the picture quality you've envied in the fashion pages . . . the quality that dramatizes the model's simplest clothes. Betty Ribble, famous for her modeling of sleek, sophisticated fashions, wears Models' Special Make-up in the picture above. She says, "Not even brilliant costume colors fade a Models' Special complexion." In five perfect skin-tone shades . . . Creme, Natural, Natural Rose, Rose Tan, Tan — $1.50. Bree Cosmetics, New York, Los Angeles, 165 West Wacker Drive, Chicago 1.

MEXICO

(Continued from page 180)

and we were off. It was fun...I felt at once ten years younger and fifty years older.

Mexico in general impresses one as an intensely social-minded, progressive country, that has advanced by huge strides in a comparatively short period of time. It remains a country of violent contrasts. A country for poets and painters, archæologists, adventuring spirits, and people with strong tummies. It is the most enchanting and the most exasperating, the loveliest and the most sordid, and the most contrary of countries. You either adore it or hate it, but you can not be indifferent. It is beautiful beyond words...and so much more. It is inexpressibly sad and naïvely gay, rugged and austere with a terrible solemnity that makes the heart tremble. For half the year the land lies parched and arid, burned to a rich gold by the merciless sun. The grey crags of the mountains stick through the earth as the bones of a beggar through his rags, and spindly trees cling with tenacious roots to the rock, and by some miracle of Nature, draw sustenance from it. When the rains come, the desert blooms, the face of the landscape is covered with a veil of green gauze. Yes indeed, the beauty of Mexico is hard to describe. Perhaps it can best be likened to the beauty of some women. It is much more than physical loveliness. It comes from what they have made of life, what they have learned from it. From what they have given and what they have renounced. And most of all from what they have seen with the inner eyes of the spirit.

INTRODUCTIONS TO CAREERS IN FASHION

OPENING Wednesday, October 4, *Introductions to Careers in Fashion*, sponsored by the non-profit organization, The Fashion Group, Inc. The Course continues Wednesday evenings thereafter, in two-hour sessions, 7:30 to 9:30 P.M., with a two-weeks' interval just prior to the final session of the Course, for the preparation of prize-award essays. A prize of $200 will be awarded for the best essay written on the Course, open only to those students who have taken the entire Course.

There will be three speakers each evening; and the subjects covered include: "Creating Your Own Job"; "Jobs in the Field of Fabrics"; "Jobs in Fashion Manufacturing"; "Jobs in Stores"; "Jobs in Advertising"; and "Jobs with Publications."

Tuition fee is $15 for the Course of ten sessions, or $2 each for individual sessions. Registration is limited to 100 students, due to seating capacity.

The course will be given at The Barbizon, Lexington Ave. and 63rd St.

You CAN wear tweeds

The beautiful tweeds we import and the clothes we design and fashion in our own workrooms have an irresistible appeal even to the woman who thought tweeds were impossible for her. So many generations of experience have taught us to make even "country life" models slim and sophisticated enough for town wear.

Collarless Suit
Imported tweed, excellent with or without coat.

Short Coat
Imported tweed, easy to slip on over suits or dresses.

Suits or Coats (stock size) . . . $95
Made to Measure . . . $135

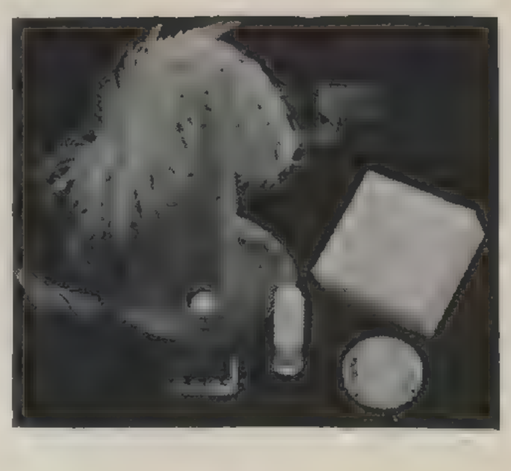
ABERCROMBIE & FITCH CO.

MADISON AVENUE at 45th STREET, NEW YORK 17, N.Y.

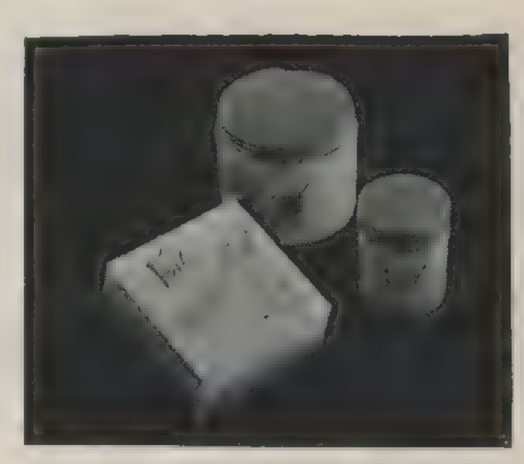
DISCOVERIES IN BEAUTY

The dusky-green fragrance of a shadowed woods has been bottled and stoppered for transfer to your bath. Wrisley calls it "Blue Fern," and makes it in quick-dissolving, water-softening bath crystals, and a stimulating cologne. Stern Bros.

Keep this under your hat: Dorothy Gray tucks a new Fuchsia Hat make-up in this millinery miniature—and then stows the whole creation in a striped hat-box. Fun for a gift—as well as for you. (You can see the colour of the make-up on page 133.)



Those sterling Vad treatment creams have some new partners-in-beauty. One is a new Creamed Cleanser containing the cod liver oil which makes these cosmetics unique. Another is a fine-textured face-powder—in a variety of good colours. Bonwit Teller.



SEND FOR "THE BRIDE'S SILENT SECRETARY WITH DIAMOND RING GUIDE"
J. R. Wood & Sons, Inc., Dept. V—216 E. 45th St., N.Y.C., (17)

Formula for Fragrance

Simple and delightful technique to conserve your toilet water. Employ Old Spice Body Sachet to perfume earlobes, throat, wrists and ankles. Then a brisk send-off with Old Spice Toilet Water is all you need, for the wonderful lastingness of its fragrance makes each spirit-lifting ounce add up to much more. Each a Shulton Original. Each One Dollar.†

CO-OPERATE . . . *Store employees have a harder job today. Your patience will be helpful.*

*Trade Mark Reg. U. S. Pat. Off. • SHULTON, INC. • ROCKEFELLER CENTER • NEW YORK 20, N. Y.

†*Plus Tax*

Mrs. Robert Bacon Whitney

Her amber-eyed beauty and natural charm have made this young Navy wife an outstanding favorite with New York society. Her unerring taste is reflected in the smooth, casual perfection of her make-up. "When my skin seems the least bit rough or dull, I give my face a quick beauty 'pick-up' with a 1-Minute Mask," Mrs. Whitney says. "Right away my skin feels smoother—and looks so much clearer and brighter. Good make-up *then* is no problem at all!"

Mrs. Robert Bacon Whitney—society favorite who loves the 1-Minute Mask

How to "re-style" your complexion with the 1-Minute Mask

Smooth a fragrant, white mask of Pond's Vanishing Cream over your whole face—except eyes.

Leave this mask on for one full minute. "Keratolytic" action of the cream will loosen and dissolve tiny powder-catching roughnesses and imbedded dirt particles.

After just one minute tissue the mask off—clean.

Your re-styled complexion looks lighter . . . fresher! *Feels* so heavenly . . . softer to touch, with a *perfect* finish for make-up!

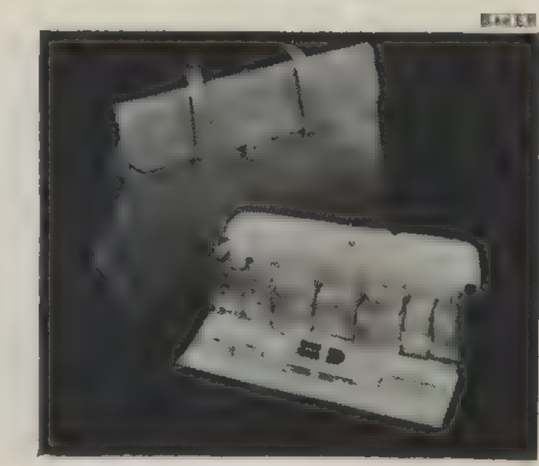
Note for split-second make-up: Just smooth on a very, very light film of Pond's Vanishing Cream—and *leave it on.* A wonderful, un-greasy powder base!

IMPORTANT! Conserve glass, manpower—buy one large jar of Pond's instead of several smaller ones.

THE MORE WOMEN AT WORK—THE SOONER WE WIN!

DISCOVERIES IN BEAUTY

Jacqueline Cochran (a girl who certainly knows her travel) has designed this handsome kit, containing her excellent creams, lotions, and make-up. In the handsome bag, you can carry (besides your face) a change of lingerie, a purse. Franklin Simon.



Packed in the famous brown-and-white striped box that spells "Henri Bendel" is the new perfume "10 West" just created by that house. Also shown here are their ditto-named lipsticks: one for night, one for day. Same scent: bath preparations.

Now you can have your favourite Schiaparelli fragrance steaming up about you in your bath. "Shocking," "Sleeping," and "Salut" are now bath oils too: packed in a gala little box in slim vials. Each tube contains scent for four baths. Saks Fifth.

In Baskanese, a Celanese Rayon Fabric—about $5.50* *reg. U. S. pat. off.*

OBSERVER IN INDIA

(Continued from page 165)

little of extra interest "to write home about." When the mails were irregular, some of the men became depressed, and like children, complained of their disappointing Christmas. "The parcels didn't arrive till later—there were no extra rations—they merely wrapped a piece of pastry around the bully beef," an elderly man from Merseyside in the Signal Corps told me.

More recently these neglected troops have been acclaimed in the news of the world. The anonymous men of the Burma front have been acclaimed as the 14th Army. The visits to the Forward Areas of their Supreme Commander, Lord Louis Mountbatten, driving his own jeep and dispensing with all formality, have brought an astonishing rise in morale. His frankness and genuine sympathy for the troops, his spontaneous talks to the men, have been enormously appreciated. Though incapable of "talking down" to anyone, his speeches have been couched in the terms that men appreciate most. "I want you to see my mug—not that I think it's a good mug—but you must get to know your leader." "Some of you chaps have been out here for years—I've been out here for weeks—and I, too, want to get back home." His jokes were well received, particularly the German communiqué—"one of our cities is missing"—

The daily newspaper for the troops, which Frank Owen is editing, reaches the further corners of the line and contains everything the men want to see—war news, items from the Home Front, a pin-up cutie, Quiz and crossword, and the popular "*Jane*" strip.

Although jungle warfare has its own particular horrors, it has its advantages over desert warfare; there is shade and the rations can be implemented with greater variety. There are roots and growths that are palatable as well as salutary substitutes for fresh vegetables, and occasionally there is wild game. On the Arakan border, the natives build with great speed *basha* (huts) of bamboo. These are golden-coloured, and the general effect of the various and complicated textures of the interweavings is delightful, and with all furniture made likewise of bamboo, the messes have the appearance of ultra-fashionable clubs.

Among the paddy rice fields and the more open spaces, the fighting has little aspect of modern warfare. The return to importance of cavalry, and the mules laden with ammunition, bring pictures to the mind of "Stonewall" Jackson and the Civil War. It is only when one sees the treatment of the wounded that one realizes how conditions have improved. So impressed was the Army Commander by one forward hospital that he made the experiment of showing the troops the elaborate equipment that had been brought on mule-back from three hundred miles away. He was not certain that some of the *(Continued on page 190)*

© OGILVIE SISTERS, N.Y.
AT BETTER DEPARTMENT AND DRUG STORES

The American Tartan comes to town in a striking two-piece dress. Bonny colors are set atop a black wool Jersey skirt. The Jacket with a drawstring waistline and bracelet sleeves in McPherson Plaid and Stuart Plaid. Sizes 10 to 16. $35.00.

FIELD-SCHLICK
SAINT PAUL MINNESOTA
Foremost Fashions of the North Star State

Eloquent simplicity, accented by exciting shoulders ...fine pleating spiked with an arc of crystal jewels and tassel loops. It's made of Bloomsburg's Fiesta, a soft mossy rayon crepe, in colors and black. Sizes 14 to 44 and 14½ to 26½. About $40.

Doctor Dress Co. INC.
847 WEST JACKSON • CHICAGO

OBSERVER IN INDIA

(Continued from page 189)

men might not be alarmed, but the experiment met with the desired result. The troops were tremendously impressed by the immaculate and reassuring atmosphere; they saw the casualties receiving such careful attention that the unconscious terrors of being wounded were minimized.

Some of the camouflage attempts are half-hearted, and I have seen tanks and armoured cars rushing along the open spaces, garlanded rather drearily like old Christmas decorations, and covered with dust. Some of the camouflage is elaborate; against the green surroundings of the jungle it seems that the face of a white man is easily seen even at a distance, so faces are "made-up" with dappled spots of blue and green grease. Tin hats are worn with sprays of tropical leaves threaded through their netting covers.

The white turbans of the Punjabis are veiled with layers of coarse camouflage net, Sikhs appear, as if from a ballet, with their turbans covered with huge woolly tufts of green and blue, and the Gurkhas, patrolling with mobile wireless sets and tall branches like wings on their shoulders, as they lean forward to penetrate the undergrowth, look like a tropical Birnam Wood going to Dunsinane.

Even while fighting a most primitive form of warfare far from so-called civilization, many of these men are determined to lead the life of cultivated persons. I have spent some agreeable evenings in a cavern dug in the earth, where a fire blazed and dinner was served as a formal ritual. When the day's work is completed, topics of general interest are seriously discussed—a small flickering lamp may not encourage reading, but a group of men will remain up late, absorbed in serious discussions that may continue for many nights.

NOTES FROM HYDERABAD: The most dazzling woman I met in India was the Princess of Berar, the daughter-in-law of the Nizam of Hyderabad, reputedly the richest man in the world. Turkish-born, she is the daughter of the Sultan of Turkey. Her Highness is not only beautiful—tall and dark with turquoise-blue eyes and a nose long and pointed like a bird—but she is also a woman of great intellectual capacities, a remarkable organizer and leader. She dresses always in saris, generally of plain clear colours. Most days now she wears a navy-blue sari, her uniform of the H.W.W.W.—Hyderabad Women War Workers. As President of this organization she oversees the supplying of Red Cross requirements to the eight Indian Military Hospitals, the entertainment of troops, and the management of a club for RAF personnel. In co-operation with the government, Her Highness helped form a corps of two hundred voluntary workers trained in First Aid and Home Nursing, *(Continued on page 191)*

Razzle-Dazzle pump

Petite, open-toes a-twinkle with jet "jools" on faille . . . dreams walking or tripping the light fantastic in velvety black or brown suede.

by Collegebred

At Your Favorite Collegebred Dealer's, Collegebred Shoes, $8.95 and $9.95, or write to E. P. Reed & Co., Rochester 3, N. Y.

OBSERVER IN INDIA

(Continued from page 190)

another corps of one hundred thousand, trained in Air Raid Precaution work. She has also been a leader in relief work; the "Princess of Berar's Food Relief Fund" has been enthusiastically subscribed to by contributions and by volunteers for active work.

In addition to all these wartime activities Her Highness finds time each day for her painting, for her wonderful lotus blossoms, growing around the palace of Bella Vista where she lives.

NOTES FROM BOMBAY: All ships bound for India call for orders at the embarkation port of Bombay. Bombay is a store room for the Indian Command. Bombay is so overcrowded that no troops are allowed to come here for leave unless they have been fortunate enough to arrange accommodations in advance. Bombay is a gambling town. Crowds turn out in full force at the races on Saturday afternoon, many of the women, spectacularly beautiful in their shimmering draperies. The banks of potted flowers give a musical comedy effect to the scene. It has been said that the racing is crooked, and someone in the crowd has overheard, "Of course, the favourite will win, or else the stewards will want to know why."

The world-famous Taj Hotel has not set out to profiteer at the expense of the Service men, conforms modestly to wartime standards yet maintains at the Friday and Saturday night dances the visual impressions of pre-war nights. Looking like their prototypes in a Louis Bromfield novelette, Maharanis drink whiskeys and sodas, wearing, halfway to the elbow, diamond bracelets that were fashionable in 1925; suave or taciturn Indians, wearing white dinner-jacket and Sikh turban, inhale cigarettes enigmatically.

Less artificial than Delhi, less dirty than Calcutta, Bombay, beautifully situated on the sea, is sometimes oppressive in its ugliness. But it is not moribund in its ideas. It cannot be considered an Asiatic city, but it is a throbbing, vibrating Eastern metropolis that welcomes Western civilization.

HELP SAVE A MILLION TONS OF PAPER

Paper protects blood plasma; wraps ammunition, weapons, and foods bound for the fighting forces. Help by saving it. Salvage every scrap.

Please pass along your copy of Vogue, as the scarcity of paper makes it necessary for us to reduce the number of copies we print.

YOUTHFUL SLIMNESS...
IN HOLLANDER "FEATHERLITE" RUSSIAN PERSIAN BROADTAIL

maximilian

20 WEST 57th STREET, NEW YORK

Strutter is smarter

Captures the spirit of the times...wins friends and influences people. Its crisp rayon-and-acetate weave leads the way to smooth sportswear and adds a tang to classic casuals. Featured in fine fashion for its good taste...and in better fabric departments for extra wear and enduring loveliness.

A FABRIC CLASSIQUE UNIQUELY Shirley

Shirley Fabrics Corp.
1400 Broadway • New York 18, N.Y.

DESCRIPTION OF FABRICS

shown on pages 154-5

Here are the descriptions of the fabrics shown in colour on pages 154-155. See them in shops across the country.

On page 154, reading top to bottom.

FIRST COLUMN: FIRST GROUP

Bright blue and black Hockanum fabrics, pure wool; good medium weight for a suit or short coat.

FIRST COLUMN: SECOND GROUP

Juilliard's fine Parma-Blue pure wool coating (shown in the July 1 Vogue). The fuchsia Catoir taffeta is Bemberg rayon yarn. The shocking pink Bianchini Cordone crêpe is a mixture of rayon yarns. The Botany pure wool is their Velkara.

FIRST COLUMN: THIRD GROUP

The dark blue Botany fabric is their pure wool "Baronette." The Heller green jersey is beautifully soft pure wool; the Cohama crêpe is their "5 P. M." rayon mixture—the tone is called "Traffic Grey."

SECOND COLUMN: FIRST GROUP

The chartreuse Foreman rayon crêpe is one of the extraordinary range of colours in their Cherubskin. The two Ducharne tweeds are beautifully soft and light, pure wool with a hand-loomed look. The Cohama fabric is their "5 P. M." crêpe of rayon yarn.

SECOND COLUMN: SECOND GROUP

The brown Heller jersey is pure wool. The Catoir bright blue taffeta is Bemberg rayon yarn. The subtle Stroock tweed is pure wool.

SECOND COLUMN: THIRD GROUP

The gold pure wool jersey by Wyner is an excellent weight for a jumper blouse. The bright burnt-orange taffeta is by Catoir of Bemberg rayon yarns. The brown pure wool is by Hockanum.

On page 155, reading top to bottom.

FIRST GROUP

Juilliard's red wool coating (100% wool). The pink jersey pure wool is from Wyner.

SECOND GROUP

All three of these beautiful woollens are from Forstmann. The grey is Velchilla coating; the yellow has a deliciously soft weave; the black is their famous semi-sheer wool crêpe, "Oriella."

THIRD GROUP

The pale blue jersey is thin but firm pure wool by Jacobsen. The pink crêpe is a rayon and acetate mixture by Hafner, The violet coating is 100% pure wool fabric, from Pacific Mills.

At FINE STORES EVERYWHERE
LUCIENNE HARANG, 425 FIFTH AVENUE, NEW YORK 16, N. Y.

MY SUIT

MY HAT

MY ACCESSORIES

are more flattering to me than ever because

my face powder

is made-to-order exclusively for me . . . hand-blended to my very own skintone . . . right before my eyes . . . by

Charles of the Ritz

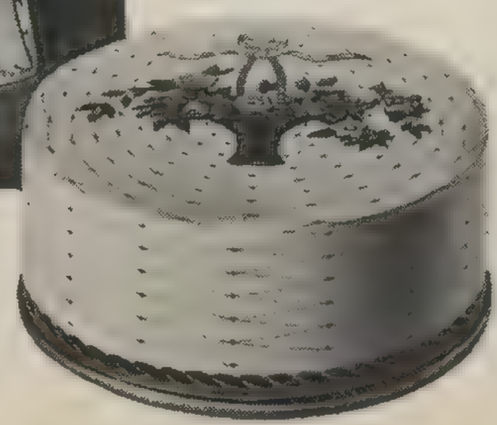
DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

PARIS • MONTREAL (973 ST ANTOINE STREET WEST) • LONDON

HOUBIGANT

Translucid

Translucid Face Powder, *Sheer-Sifted, Micro-Milled*—$1.50.
Foundation-tone, *tinted, gives a dewy-soft look*—$1.50.
Whipped Cream Rouge, *in seven rich, vibrant shades*—$1.25.
Lipstick to match—$1.00.
Special Emollient Retiring Cream, *blessing to dry skin*—$2.00.
(*plus tax*)



Sheer Make-up for Sheer Beauty

A new, "glowing through" beauty can be yours with Translucid—a diaphanous make-up specially created for women who wish to glorify, not to cover up, their own natural good looks.

Marlboro America's Luxury Cigarette

"Try a Marlboro", says the girl in the swallow-tail gown.

Try a finer *cigarette . . . firmer . . . fuller . . . and blended of superbly flavorsome tobaccos* (which cheaper cigarettes cannot **possibly** afford).

So much extra pleasure, luxury, distinction in Marlboros . . .* **for just a penny or two more!**

* *For Him or Her* { PLAIN ENDS / IVORY TIPS

* *Specially for Her* { BEAUTY TIPS (red)

Cigarette of successful men and lovely women

MAKES YOUR HAIR LOOK

Naturally Beautiful

✓ NO DRY HAIR OR FRIZZY ENDS

A permanent that really looks natural, is truly soft, lustrous and easy to manage is rarer than emeralds. Yet such permanents are a matter-of-course in salons giving Frederics wonderful new Tru-Curl permanent. Until you've had a Frederics Tru-Curl permanent you've never seen your hair at its loveliest.

✓ AMERICA'S FINEST PERMANENT—

Frederics Tru-Curl is rightfully named for it looks for the world like naturally curly hair. Never before has there been a wave so wonderfully comfortable, so exquisitely beautiful. Never before have you seen such soft, deep, lustrous waves —such springy, manageable curls.

✓ TRU-CURL REALLY LASTS

A Frederics Tru-Curl permanent is a serviceable permanent, lasting—and exquisite from the first day to last. And there is never any possibility of kinks or frizz since this permanent contains no harsh, hair-destroying metallic salts.

WARNING:

Avoid imitations, dangerous to your hair structure. Insist that your permanent-waver open the sealed individual Tru-Curl package before your eyes. See that only genuine Tru-Curl wrappers and lotion are used on your hair.

Laraine Day, now appearing in Cecil B. de Mille's "The Story of Dr. Wassell"

E. FREDERICS, INC. (Dept. V 201), 4402 11th Street Long Island City 1, N. Y.

Send me a list of Frederics Franchise Salons in my community where the famous Frederics Tru-Curl Permanent is given by experts. Also send me your new FREE BOOKLET—"What you should know about your Permanent Wave."

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permanent waves

FOR 29 YEARS AMERICA'S FINEST PERMANENTS

CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 163)

A month or two later, her father died and, having to find a job, she streaked to me for help. She had worked through the summer playing the piano, strictly by note, for a dancing class, and even giving dancing lessons, as, at that time, ballroom dancing was doing what was called sweeping the country. She hadn't, she admitted, the faintest idea how to teach dancing, so that all her men graduates, ever after, Lame-Ducked on the wrong foot. But, tiring of the dance, she wanted a literary life, and I was able to secure one for her—a job on the staff of Vogue, at a cool ten dollars a week.

But she did not last long with Vogue. Her first caption, there, which was designed to explain six photographs showing miscellaneous underwear, indicated that fashion would never become a religion with her. The caption was headed, "Brevity is the Soul of Lingerie, as the Petticoat said to the Chemise."

She also confessed to having been a little overawed by the nobility of the language used by the Vogue Editors in the washroom, as, per example: "To whom should one properly address oneself for towels?"—"How could Mrs. Astor think chinchilla appropriate for mourning?"—"The Pommery we drank at Sherry's last night must have been corked." (I am quoting from memory of what she told me and, perhaps, not quite accurately.)

Accordingly, Mrs. Chase, the Editor of Vogue, turned her over to my tender care. In those days—1915—her figure was slight, her eyes, with their tranquil and intensely thoughtful expression, a curious mixture of hazel and green. She wore her brownish-auburn hair in a bang and with, very often, a bun at the back. She was reticent, self-effacing, and preternaturally shy. I asked her, once, to suggest her own epitaph. She wrote it down:

"HERE LIES
DOROTHY PARKER.
Excuse My Dust!"

She wore horn-rimmed eyeglasses, which she removed quickly if anyone spoke to her suddenly. She had, too—perhaps as the result of nervousness—a habit of blinking and fluttering her eyelids. She had a fondness for *Chypre*, as a perfume, and for flat-heeled shoes, sometimes for black patent leather pumps with black bows. She walked, whatever her shoes might be, with short, quick steps. Her suits, in the winter, at any rate, were tailor-made. Her hats were large and turned up at the brim. Green, as a colour, seemed to appeal to her greatly, whether in a dress, hat, or scarf.

Though she was full of prejudices, her perceptions were so sure, her judgment so unerring, that she always seemed certain to hit the centre of the mark. *(Continued on page 198)*

Symphonies UNDER THE STARS

Capturing the romance of a soft starlit night filled with great music—a night at the Hollywood Bowl—BEN BRODY translated the beauty of another American heritage into the rich, feminine elegance of this unusual bag. Black faille, softly handled. Luxurious gold-plated plastic clasp.

California inspired and created.

By Brody

BEN R. BRODY ★ CALIFORNIA ★ NEW YORK

an oscar hauptman original

In Exclusive Shops Throughout the Country

CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 197)

While her disposition was to be silent, she still had the quickest tongue imaginable, and, I need not say, the keenest sense of mockery. But, with all her iconoclastic inclinations, she was, and still is, capable of extraordinary kindness, generosity, and loyalty.

Her first contributions to *Vanity Fair*—in 1915—were models of satire and wit and offered evidences of the acidity which very soon made her work so renowned. In the first of her devastating "Hate" songs, she spoke of the type of epicene and overrefined young man who was then beginning to be met with in society. In alluding to such men she said—I quote the lines to show how early her gift for acerbity showed its head—

"And then there are the Sensitive Souls
Who do interior decorating, for Art's sake.
They always smell faintly of vanilla
And put drops of sandalwood on their cigarettes.
They are continually getting up costume balls
So that they can go
As something out of the "Arabian Nights."
They give studio teas
Where people sit around on cushions
And wish they hadn't come.
They look at a woman languorously, through half-closed eyes,
And tell her, in low, passionate tones,
What she ought to wear."

It was in 1918 that her interest in the drama became so acute, her skill in writing of it so great, that she was made Dramatic Editor of the magazine, succeeding P. G. Wodehouse, in the post, when he had left for a long visit to Europe. The names of her first three theatrical reviews showed her gift for compact and intriguing titles: *The Dramas that Gloom in the Spring, Trying It on the Dog Days,* and *The Star-Spangled Drama.*

She must, in all, have written four-score pieces for *Vanity Fair,* a good many of which appeared under the *nom de guerre* of Helène Rousseau, a *sobriquet* which—with some thoughts of the great Jean Jacques in mind—I had once, early in her career, suggested to her.

Robert E. Sherwood

Robert E. Sherwood joined the staff of *Vanity Fair* in 1919, two years after he had left Harvard, as a Junior, in order to enlist as a private in the Canadian Black Watch, a branch of the famous Scottish regiment, in which he subsequently comported himself with great valour. It was in fighting under that banner that he was twice badly affected by gas, and, at Vimy Ridge, shot through both legs, as well. He had found great difficulty in forcing himself on the Canadian recruiting board for the reason that his weight, at twenty, fell *(Continued on page 199)*

A fragrance—
haunting as the memory
of a caress . . .

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And oh, so lovely!
Tailored or lace-trimmed to taste
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MUTUAL GARMENT CO.
1727 Locust Street
Saint Louis, Missouri
NEW YORK SHOWROOM
152 Madison Avenue

CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 198)

far below the requirements of his 6 feet 7 inches.

He had but recently come home, kilts and all, from a long convalescence in an English hospital, while the armistice was being signed. And when, at $25 a week, he joined the *Vanity Fair* staff he was a shy, stooping, gigantic young man, with dark brown hair and cavernous brown eyes. His shyness was so marked that, in dictating a letter, or caption, he seemed able to accomplish the task only by sitting on the floor with his back to the stenographer.

Immediately after his induction at the office, he and Benchley and Mrs. Parker took an enormous shine to one another. Indeed I believe that in no period of their lives did the three find more enjoyment, make more friends, or work as hard, or as easily.

Sherwood's great forte was for letter writing, and composing long captions. He had a marked ability in presenting all sides of a problem in the simplest and most convincing terms. That gift in him—which I exploited, for my own uses, as often as I could—would seem also to have served the administration of the United States in good stead, since the President has often engaged him to write the first drafts of his speeches and State documents.

"Sherry's" first dramatic criticism in *Vanity Fair*—conceived in an avowedly satirical vein (he had written the "Hasty Pudding" show while he was at Harvard)—appeared in the magazine in 1920, seven years before the first production of the markedly successful "The Road to Rome."

Though "The Road to Rome" is generally supposed to have been his first attempt at playwriting, I remember hearing, from his mother and sister, the facts concerning what, actually, was his initial dramatic offering; a stirring effort which the author called "Tom Ruggles' Surprise."

Somehow, whispers concerning the flavour of that early drama later on reached the ears of Alfred Lunt, who determined to produce it, privately, in celebration of Lynn Fontanne's birthday, at a time when he and she were both appearing in Sherwood's "Reunion in Vienna." The revival of "Tom Ruggles" was, however, abandoned when the play was found to bear no trace of plot, and much less of surprise. The drama, however, had previously been given a great number of productions in the Sherwoods' front hall, before audiences made up of Mr. and Mrs. Sherwood, and a small retinue of family servants. It need hardly be said that the young playwright, aged eight, usurped the stellar rôle in the play, but permitted ("forced" might be a better word) his sister to enact all the other characters.

In recalling Sherwood's novitiate stages *(Continued on page 200)*

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Believing that women needed properly supervised care of their hair, Martha Matilda Harper in 1888 opened her first shop in Rochester, N. Y. Her sole equipment consisted of wash bowl, shampoo, kerosene lamp, curling iron and tonic she made herself.

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 199)

with *Vanity Fair*, Dorothy Parker not long ago wrote me a most amusing note. "In those days," she says, "the Hippodrome, a block from the office, had engaged a troupe of unpleasant midgets, and Mr. Sherwood [in a friendship of twenty-six years' standing, unhurt by circumstances, changes, and absences, we have never referred to, or called, or thought of one another under any other names than Mr. Sherwood, Mr. Benchley, and Mrs. Parker, because that was the way we first addressed one another when we met at *Vanity Fair*] wouldn't go down the street unless Mr. Benchley walked on one side of him and I on the other, because, with his 6 feet 7 inches, he was afraid the midgets would tease him if he were alone. They did, too; the nasty little things would run along beside him asking him how the weather was up there. I know of nothing more touching and endearing than the way Mr. Sherwood would approach us each day, just as if the matter had never come up before, and shamefacedly ask us to come and protect him from midgets."

P. G. Wodehouse

P. G. Wodehouse became a *Vanity Fair* Contributing Editor in 1914, writing two and, sometimes, three pieces an issue, and continued to do so until the summer of 1923. So little was his work known in America (he had not dreamed up such personages as Psmith, Jeeves, Archie, and Ukridge), that, during that span of years, his satirical pieces and critical articles in *Vanity Fair*—none of them were very long to be sure—were bought at prices ranging from $40 to $110, apiece.

(I might, parenthetically, remark that, six years after leaving the magazine he had,—what with his various plays, royalties on books, and magazine serial rights, put together the sum of a little over six hundred thousand dollars.)

Many of his best pieces were written under the name of Pelham Grenville—his first two names which, when elided, served also to compose his nickname—Plum. Other of his articles and skits appeared under the *nom de plume* of P. Brooke-Haven, an alias inspired by the town of Brookhaven, Long Island, where he spent his summers. But his theatrical criticisms (he had preceded Dorothy Parker as the Dramatic Critic) were always published under his own name.

If, in 1914, a neurologist had been seeking a case of split personality, he could hardly have done better than study the invariably misunderstood Wodehouse. Judged by exterior appearances only, he seemed merely a stodgy and colourless Englishman; silent, careful of his money, self-effacing, slow witted, matter-of-fact, and filled with a *(Continued on page 201)*

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 200)

never-ending wish to be let alone. Making, as he did, only monosyllabic replies to however profuse and polysyllabic proposals, he was—for social usages—wholly and a wash-out.

Even in the office, which he used as his general headquarters, he proved a non-gregarious soul having little to do with even so brilliant a co-worker as his young rival, Dorothy Parker.

In all those years—at dinners, at his cottage in the country, on the golf-links, at the Coffee House Club, over a week-end, at the theatre—I never heard him utter a clever, let alone a brilliant, remark. No alienist could possibly have guessed him to be the fanciful, erudite, brilliant, and highly intellectual man he actually was.

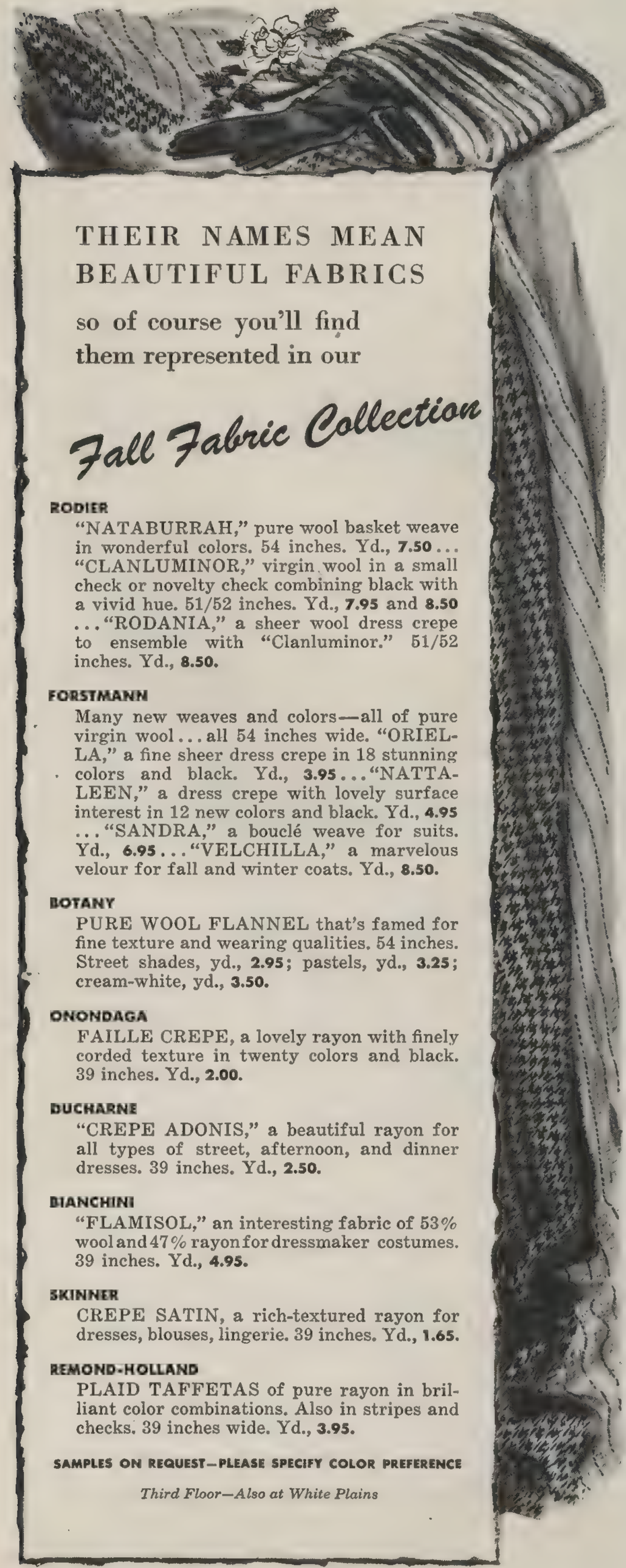
So much was this true that I often thought his pieces must be the result of automatic writing. Nothing was more mystifying than to see him, as I sometimes did, sit down at his typewriter (in his shirt sleeves, with a pipe between his teeth), and then, with hardly a pause, write off 1,200 to 1,500 words on some theme which I had only a few minutes before proposed to him. What was also incredible was that the pieces emerged—seemingly from the circumambient air—in their proper sequence—their beginnings arresting, their humour pervasive, characters convincing, and endings full of surprise. Furthermore, there was never a word misspelt, a comma out of place, a phrase cancelled, or a letter erased.

The tragedy of his life was, as it still is, that he had not a grain of sense in managing his own affairs and was forever finding himself in personal difficulties and charged with the direst motives and offences which he had neither harboured nor committed. Though I have had no word from him since the Germans took him prisoner and sequestered him at the Adlon, in Berlin, I am ready to believe that all that he has done, during this war, to discredit himself with the Allies has been more the result of thoughtlessness than of anything like malice prepense.

The foregoing brief and scattered memories offer but a meagre picture of the diversified and unpredictable goings-on, some twenty-five or thirty years ago at *Vanity Fair*, when the editorial office there seemed more like a combined club, vocal studio, crap game, dance-hall, sleeping lounge, and snack bar (to make no mention of derisive whistlings, paper darts, and charades) than a sanctum in which noble ideas were to be nurtured, fine phrases polished, masterpieces conceived, and interminable galley-proofs read.

Perhaps, at a later day, a sheaf of similar recollections, concerning *Vanity Fair's* second litter of neophyte Editors—Edmund Wilson, Edna St. Vincent Millay, Alexander Woollcott, and Elinor Wylie—may be garnered together for these pages.

McCutcheon's



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DESIGNS FOR

• Descriptions on opposite page

DRESSMAKING

A. Other views of the suit on the cover; its turtle-neck blouse. Vogue Design No. 200. Suit and blouse, sizes 12 to 20 (30 to 38).
B. The orange jersey dress, page 156 is pleated all around, has new, deeper arm-holes. Design No. 5273. Sizes 12 to 20 (30 to 38).
C. Dinner fashions, page 160. From left to right; long skirt, No. 5265. Waist sizes 24 to 34. Blouse, No. 5269. 12 to 20 (30 to 38). Tunic dress, No. 369. 12 to 18 (30 to 36). Suit, No. 5077. 12 to 20 (30 to 38).
D. View of wrapped coat, page 157. No. S-4588. 12 to 20 (30 to 38), 40.
E. Two skirts, one long, one short, made from Design No. 5280. Waist sizes 24 to 32. Other views of both skirts on pages 158, 159.
F. Satin party dress, page 161. Design No. S-4574. 12 to 18 (30 to 36).

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THE HOUSE OF *Louis Philippe*

ANGELUS LIPSTICK—ROUGE—FACE POUDRE—CREMES—MAKE-UP

U. S. TENT HOSPITAL IN FRANCE

(Continued from page 139)

hours on six operating tables, as well as caring for their four hundred transient patients.

Every few minutes a dusty ambulance rolled in or out...full or empty. Medical Soldiers unbuckled the litters, and with gentle, synchronized movements carried them through the receiving tent, fanning out the other end to the pre-ops, shock, or X-ray tents, or directly to the wards.

From the outside, all tents look alike...long, dark, greenish-brown, humped at the tent-poles like a dromedary saddle, and bearing on one top side an enormous circle enclosing the red cross. White tape outlines the stakes and entrances, which is a tunnel marquee for blackout and draught-proofing. A few things inside are common to all...the sloping, dark, swaying roofs; the swishing grass floor, and the silent wounded.

In one tent the men are somewhat patched, dirty, tired, but reassured...they hold their medical tag, confident in the system of priorities which keeps them waiting that others may live.

In the shock ward they are limp and flat under brown blankets, thirty-two at a time, some with plasma-flasks dripping drops of life into an outstretched splinted arm; a doctor and nurse busy on a man with oxygen and plasma—other men sleeping or staring at the dark brown canvas. Patient, waiting, and gathering strength for multiple operations on unorthodox wounds.

The surgical tent had a white floor and white walls, and white mosquito netting to shut off the vestibule from the operating tables. A wing opened out for the preparation of dressings and instruments. The surgeons were changed from their olive "fatigues" into white gown, face-mask, and coif. Discarded helmets were on the floor. Six groups of people were around six operating tables. It was crowded but unconfused; quite enough elbow-room for these unflustered, deft workers, all of whom had been on duty for steady, twelve-hour shifts, often as much as eighteen hours a day since landing. There is no ether smell of hospital, because they use mostly spinal nerve block, sodium pentathol, and nitrous oxide. Voices were unhushed, gestures precise. The wounded were deposited on the tables on the same litters, in the same khaki blankets, that they came in from the Front. A few wore their battle-muddy boots.

Three of the patients were conscious. The far one was nearly completed; that is, his leg had been dealt with and clench-faced men were patting the last of a plaster bandage in place. In the chiaroscuro of khaki and white, I was reminded of Hieronymus Bosch's painting "The Carrying of the Cross." The wounded man had watched me take his photograph and had made an effort, with his good hand, to smooth his hair. I didn't know that he was already asleep with sodium pentathol when they started on his other arm. I had turned away for fear my face would betray to him what I had seen. *(Continued on page 205)*

Hosiery "As You Like It" is exquisitely full-fashioned, to hug every subtle curve of your leg and ankle. It is made of top-quality yarn, and is strategically reinforced. Choose "As You Like It" for the most in flattery and service! Your dealer is receiving regular supplies; if he happens to be out of your size, try again soon.

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Shorty coat . . . 44.00
Matching skirt . . . 10.95

MAIL ORDERS

U. S. TENT HOSPITAL IN FRANCE

(Continued from page 204)

The next boy was on his side. They were probing for scattered shell splinters and wood fibres from the vicious, coloured wooden bullets the Huns are using in close fighting. He'd be all right and in England tomorrow.

Alongside him was a captain, a Medical Corps Surgeon, from a Battalion Aid Station. His main injury was his knee, but both legs were covered with abrasions and cuts. The sulfa-powder sparkled on the edges of the wounds as they took off the temporary dressings. He was still wearing his field jacket, and was watching the operation on the fourth table. Occasionally he winced, and when they started on his knee he nodded his head. He didn't look or question. He had perfect confidence in his colleagues. Half-way through he grunted, "To think I'd be on this end of the knife!" He went to England that evening.

They had been working on the fourth patient for over two hours. Blood was being slowly transfused into his left arm. Because of chest wounds, they couldn't turn him over to work on his back, so he was held up, and the surgeon, half-kneeling, probed several deep holes by the beam of a common G.I. flashlight. The anæsthetist, a nurse, spoke sharply, the surgeon stopped, the patient was lowered... mask and transfusion tube were whisked off. Someone pressed in on his ribs, and a doctor forced a bronchoscope down his throat. In these few minutes his face had turned dark blue, his eyes had opened, glazed...then he gasped slowly and started to breathe normally through the tube. He came alive again, for good. I had thought him dead.

The other two tables were severe abdominal cases. Belly wounds have high priority. The magic life-savers in the war—Sulfa, Penicillin, and Blood—were augmenting the skill of the surgeons. From the operating room, these two men would go to the belly ward, known as "Wangensteen Alley," after the inventor of the suction apparatus. The ward was like a jungle of banyan trees. A maze of hanging rubber tubes, swaying in khaki shadow...one to the nostril and one to the wound of each man. They are always hungry on their diet of glucose and saline. In a short time they will go by air through England to the hospital nearest their home-town in the U.S.A.

The rumour was true, the Evac had closed for reception of new cases. That meant it would fold up gradually as the present cases were well enough to be evacuated, and prepare to leap-frog past two other units to a more forward position. It also meant that the high pressure was let off, that Captain Eva Maclin and her nurses would, in turn, get eight hours' sleep apiece, a leisurely shower, a hair-wash, a chance to write a letter, or read one, or to lie on the grass.

We joined the chow-line and marvelled at the excitement. It wasn't the promised slack in work, as there would still be tough days ahead; it wasn't that it *(Continued on page 206)*

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U. S. A. TENT HOSPITAL IN FRANCE

(Continued from page 205)

had stopped drizzling—but that the first bakers' bread had been made and delivered. A snowy-white blizzard, it was kissed, caressed, admired, and gobbled. I was even more startled, as I had seen white bread only once in three years—with the British Navy. We hurried through an excellent meal, gossiping, playing "Do you know so-and-so," noting statistics, hearing half-stories with each ear.

With my mouth full of the cherished white bread, I did a zigzag dash through guy ropes to our tent. It was like all the others except that it had no blackout arrangements, and it had a reputation...it had just been vacated by a group of captive German army nurses who had been returned to their own lines under a white flag. It appears that they had been deeply impressed with the treatment accorded them, and staggered by our facilities and methods...they'll make excellent propaganda agents for us.

I grabbed a pocketful of bulbs and film, and clambered into a command car which was going to take us up to a field hospital about six miles nearer the Front. A field hospital is the nearest completely equipped unit to the fighting lines. The desperately wounded who can't travel the six more miles to the evacuation hospital arrive here. Every case is life or death, and ambulances come in with one or two men instead of waiting for a full load. They are transferred from the pre-ops tent, the X-ray tent, or laboratories to the surgeons' table, with plasma bottles carried above...like a silent, dark convoy ship floating a balloon.

In the bluey dusk, the artillery flashes were like summer heat-lightning, and the rumbling was an accompaniment to a sense of strain and urgency. The tempo was quicker than at the Evac—the doctors and nurses were even more tired, and they knew that during the night they were going to run out of blood. The Colonel of the now closing Evac, who had escorted us, offered the surplus from his hospital for the night. One of the eight refrigerated blood-bank trucks would be making its usual delivery round in the morning, distributing the five hundred pints flown daily to Normandy.

I wandered from tent to tent at will. No one found it abnormal that I should be taking photographs, asking questions, helping myself to a mask at an entrance, climbing onto a bale of laundry. I didn't flash a bulb without some warning to the surgeon, but I needn't have bothered, as he never flinched, even for near gunfire. So efficient was the organization, so unflurried and well-planned, that I never once felt in the way, or that it was frivolous to be there at all. Without looking up from his snipping a surgeon asked me to *(Continued on page 207)*

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Colors: Red and gray, Tan and green
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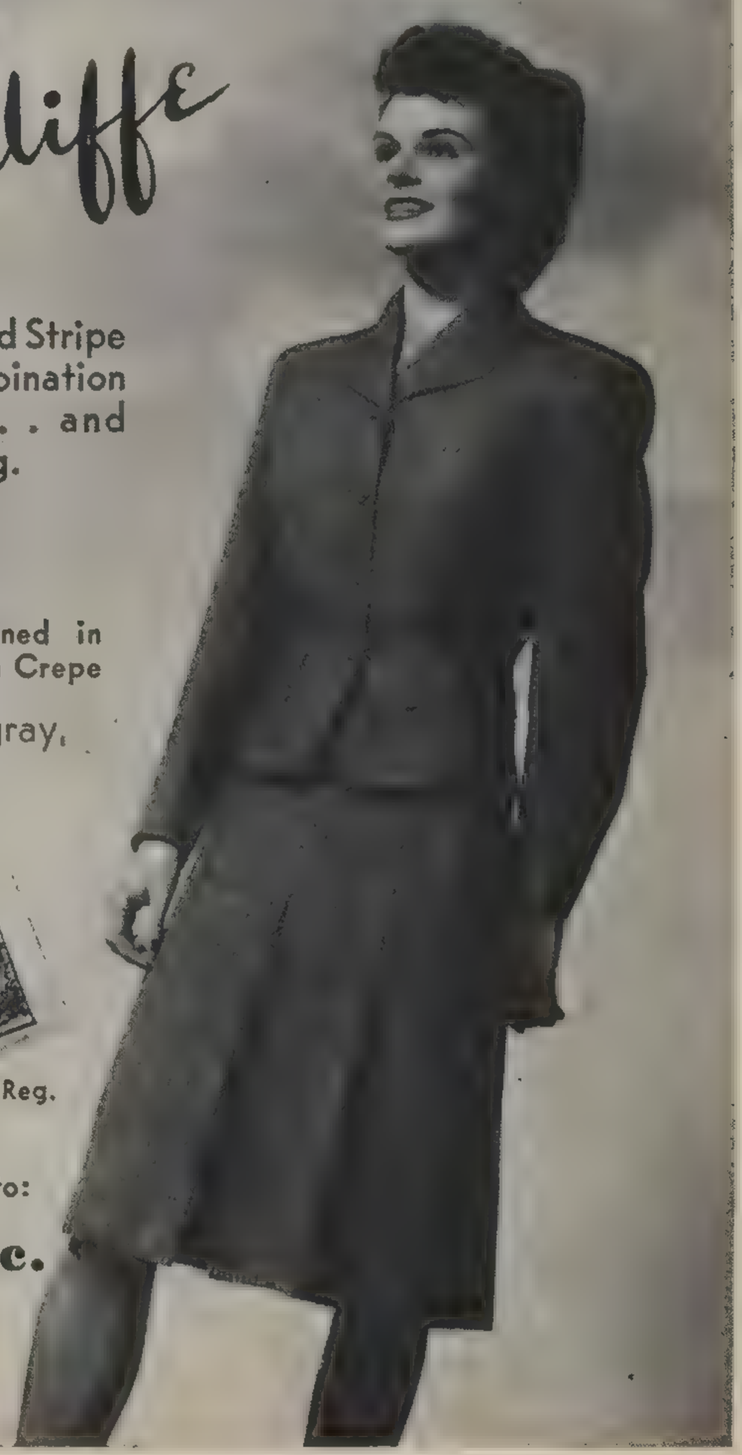

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U. S. A. TENT HOSPITAL IN FRANCE

(Continued from page 206)

write down for him what exposure he should use if he wanted to take a detailed picture of an operation in that contrast of white towels, concentrated light, and deep shadows. I crossed my fingers and hoped I was right, for my own photos as well as his.

For an hour or so I watched lives and limbs being saved, by skill, devotion, and endurance. Grave faces and tired feet passed up and down the tent aisles. We discussed whether doubling the staff of doctors and nurses would relieve them of overwork—it seemed not, as everyone by his own volition would still do double his duty.

We talked about sulfa and penicillin—there is plenty for all, and they use it generously. Because the wounded are evacuated to England and America so soon, these doctors are unable to check on enough individual cases as to whether it was these drugs which did the saving, or whether it was the fact that immediate definitive surgical or other treatment was given—often less than an hour after the injury. Infection has scarcely the time to develop while the wounded are still in France...unlike the last war when a casualty might not even reach first aid for days after his wound. The statistics are not meaningless, dry numbers; they are a vivid tribute to science, organization and personnel: only one and one-tenth per cent. of casualties who reach any medical attention at all, die up to the time they leave France, and the percentage only reaches one and eight-tenths per cent. when it includes all the long-term patients evacuated to the big "general" hospitals in England.

We drove slowly home, caught up in a convoy of carriers returning empty from the front—meeting other convoys of men and equipment thundering by in long, even streams, lit only by the tiniest of "cat's-eye" guide lamps. We stopped for a few moments' chat and a glass of Calvados as we left an officer at the Evacuation hospital, on our way.

It was night, and my day was done. Not so for all these men and women, and the pitiful victims of the pink gunfire on the horizon.

Blackout means blackout—not even a cigarette outdoors—and only a quick look with a hand-covered flashlight inside. After fumbling in the grass for dropped articles, tripping over guy wires on the way to the latrines and lister-bag, I entangled myself with distaste in the blankets of the German nurses. There were occasional sharp bursts of ack-ack during the night, and I put on my helmet sideways, the way I'd been shown. I was aching with cold but felt incompetent to locate more blankets in the darkness, and hopeless about ever finding my way back into the mess I'd made of what I had. I felt infinitely more *(Continued on page 208)*

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U. S. A. TENT HOSPITAL IN FRANCE

(Continued from page 207)

secure with a millimeter of canvas as a bulwark against the enemy than I felt in London with bricks against the P-Planes. It was probably the knowledge that I was surrounded by hundreds of helpless people who couldn't even put on a helmet if they had one.

In the morning the atmosphere of the 45th had completely changed. It was sunny, a landscape-painter's morning. There was a larger group of nurses around the ablution tanks than yesterday, and they were taking longer to brush their teeth, chatting and teasing. There were even some off duty, digging into the bottom of the other duffle-bag for the first time, scraping mould off the good pair of shoes, and bewailing the condition of their dress uniforms, which they'd probably never have occasion to wear anyway.

What were the off-duties going to do? I asked questions while sitting, four in a row, in the latrine. The paper was staked on crossed bars, there was grass underfoot, an odour of disinfectant, and a lack of shyness. One was going to sleep all day until night-duty, in a pink satin nightie and woollen socks. Another would wash all those things and herself. A third would go find a boy in Ward 2. He was from her home town and knew someone she knew. The others were on duty. I ambled out, vaguely, and was shown that hot water came from galvanized iron cans into which the bowels of a "bazooka heater" had been stuck, that I should have brought my own basin; that there is a juggling trick to holding the press button of a lister-bag, a toothbrush, and the paste all at once, that there are three positions for squatting, two of which are semi-perched on a helmet; the other—you're using the helmet to wash in, so lean on your left heel.

I poked my head through open tent-flaps at random. Ingenious improvements had been made, sailor-fashion, such as a tall central stake carrying coats, in one. Another had bed-tables from bomb-crates—bits of string and wire hooked up musette-bags, and improvised counterweights held tent-flaps, Rube Goldberg style. Everything was in monochrome of khaki except for pink brassières strung with the brown laundry on every rope in sight.

German prisoners under guard were policing the main grounds. They make fires, carry water, and graduate to being litter-bearers, sometimes without guard. They are not the arrogant, sullen lot who dig a stint of four graves up the hill and get shipped on to prisoner-of-war camps...but timid youths who become very much attached to the medical corps, and weep when their twenty days' duty is done. The German wounded are treated exactly like ours, and in one hospital I visited, *(Continued on page 209)*

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U. S. A. TENT HOSPITAL IN FRANCE

(Continued from page 208)

where there were enough to fill two tents, they were segregated. Otherwise, they mix in the wards as their turn comes around. In the operating tents, a case is scheduled on its surgical urgency, not on the nationality of the patient; and in a hospital where two German surgeons are prisoners, they operate alongside American doctors, taking Reichswehr and U. S. Army casualties as they come. I photographed an American sergeant who lay down laughing to give his blood for a transfusion. He drank a shot of bourbon, carried the bottle to the next tent, and strung it above a German who was howling for nothing on the operating table...the only injured man I heard cry aloud in my entire trip.

I stiffened every time I saw a German—and therefore resented my heart softening involuntarily toward German wounded. A group of krauts we interviewed were astonished that we lived and worked in buzz-bombed London, and that the secret weapon was not ending the war for them.

The ground mist was drying off, and a few nurses rolled up the sides of their wall-tents to lie in the sun, wearing their long-handle G.I. underwear. Some appeared in strictly non-G.I. stripes and flowers. A group came single-file between the tent-stakes loosening their surgical whites. They washed away the sweat from all-night duty, and fell on their cots, dead beat. One said, "Nice, isn't it...now I can yawn." They were remarkably pretty girls, all of them, now that the strain lines in their faces were slightly erased —lean, fit, and open-hearted.

We went down near the beachhead to be received and have lunch with Major General Albert W. Kenner and Col. John Andrews Rogers, the Chief Surgeon of the 1st Army. They were going to visit medical installations of all types, right up to the combat lines, and we could follow along. It was follow-the-leader, the General wearing a two-star helmet in an open jeep, military, and we in a command car. The roads had been pounded dry during the night and we lurched and bounced through a tunnel of burning yellow dust, as thick as an African sandstorm. The centre of Isigny was being scraped away by machinery I'd thought only existed on the covers of Popular Mechanics. Carentan was the same. The rubble and the skeletons of houses were not much different from Dover, Plymouth, and Coventry. Curiously, the destruction looked less recent, and houses in adjoining streets often had unbroken windows, lace curtains, and geraniums. I can't believe that any French housewife has done a stroke of work since the invasion, as all along the roads they were leaning on rose-garlanded gates and doors, permanently waving to the convoys. Kids, dressed *(Continued on page 210)*

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brings NEW MAGNIFICENCE to this season's hats

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U. S. TENT HOSPITAL IN FRANCE

(Continued from page 209)

in pinafores and Yank soldier caps, helped the M.P.'s direct traffic. An old woman in black, picking her way across devastation, waved a V-salute.

We passed litter-bearing jeeps, the wounded in racks across the hood, ammunition trucks with cynical names such as "Sudden Death," "Amen," or "You've Had It." There were lots of things, touching, poignant, or queer, I wanted to photograph, but we couldn't stop, partly traffic rules, but mostly because the shoulder of the road was soft, the mines on the edge uncleared, or we'd lose the General. Occasionally we'd pull up for a moment in line, but the swirling dust made zero visibility.

One hospital was pitched alongside the battlefield back of Utah beach ...a sere, flat area, pitted with trenches, torn with exploding metal, and scraped with hands.

Little roly-poly balloons, with cross-lacing on their stomachs like old-fashioned corsets, sat around all shiny and clean, and the flooded areas were drying up, disclosing vulture-picked limbs of gliders which had crashed. We crossed a trellis-work pontoon bridge which rises and falls with the tide, and fields with whole, transplanted trees sharpened into spikes against our landings...another bridge where we spaced out in case of shell fire. There were fewer and fewer inhabited houses as we went on and on, until we reached a deserted but intact row of grey cottages. A hospital flag hung from a telegraph pole and an ambulance was parked back-end to a door...a medical soldier was reading that morning's *Stars & Stripes*...there were roses, hollyhocks, bumblebees. Until there was a sudden savage noise of firing, I couldn't realize that I was less than one and one-half miles from the fighting.

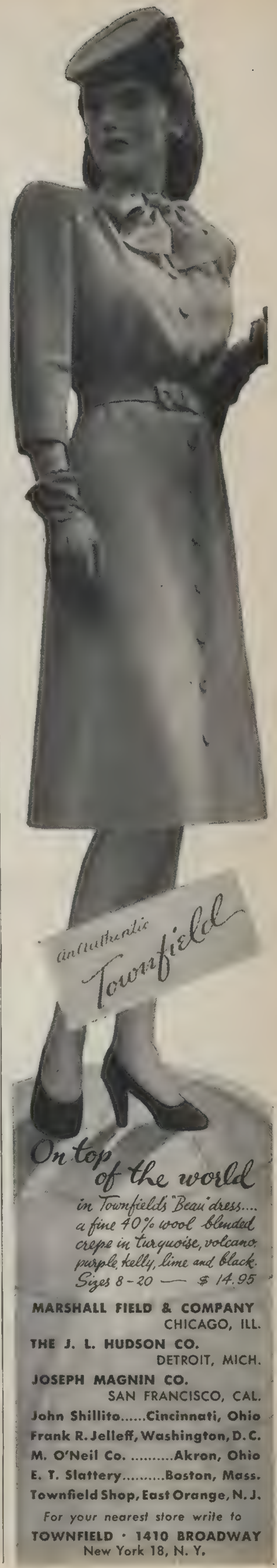
The first room, piled high with medical supplies, opened into a wall-papered parlour. Bandages, tacked to the ceiling, curled down like flypaper rolls. A group of men knelt around a white-turbanned figure on a litter. No one noticed there were strangers.

This is a Collecting Station. It is the vital heart-point in the branching system of life-saving. Here the front line diagnosis is checked, wounds are re-dressed, splints fitted, and plasma given to strengthen shock cases for further travel.

Those needing the most urgent surgical care are forwarded immediately to the nearest field hospital. Others who can travel a further few miles are sent to an evacuation hospital.

The head-bandaged casualty on the floor was placed back in the nearly-full ambulance, which sped left to an Evac. Another ambulance arrived from the right, and litters were swiftly transferred to the parlour floor. The wounded were not "knights in shining armor," but dirty, dishevelled, stricken figures...uncomprehending. They arrived from the front line Battalion Aid Station with lightly laid-on field dressings, tourniquets, blood-soaked slings ...some exhausted and lifeless.

A badly mangled sergeant was turned over *(Continued on page 211)*



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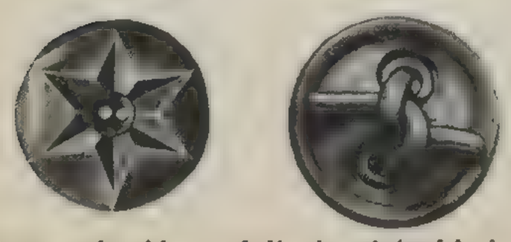

"Buttons, buckles, and clips in original designs"

U. S. TENT HOSPITAL IN FRANCE

(Continued from page 210)

on his chest; his clothes were cut away, he was covered, ticketed, and rushed to a Field Hospital by himself. The doctor with the Raphael-like face turned to a man on a litter which had been placed on up-ended trunks. Plasma had already been attached to the man's outstretched left arm...his face was shrunken and pallid under the dirt... by the time his pierced left elbow was in its sling, his opaque eyes were clearing, and he was aware enough to grimace as his leg splint was bandaged in place. He was left to rest awhile, covered in blankets, while N.C.O.'s and doctors splinted, sulfa'd and patched the wounded men on the floor, some of whom were well enough to help by holding bandage-ends, or an arm, in midair.

A few "walking wounded" sat around the wall. One man had been brought in with "combat exhaustion"—dazed, slightly amnesiac. He was better already, and thought he'd go back. I don't imagine he was allowed to, but I forgot to ask.

A medic escorted me out back of the cottage, through a well-tended potato and stringbean patch, and up a grassy slope. I walked gingerly in his footsteps as I was frightened of tripwires and mines, and ducked under branches weighed down with little green apples. Beneath a central tree in the orchard was a pit—in and around it were scattered all kinds of kit and equipment, torn, shabby, abandoned. Plastic canteens, tunics, clips of ammunition, a diary, little coloured bottles, a box with a cake of Gibbs soap, were some of the things I noticed.

We came back through the kitchen of the house. It was as complete with its *batterie* of copper sauce-pans as when the French had abandoned it to the Germans, later driven out. A corps man was cooking a stew of C-rations on the back, and boiling water for the sterilizer on the front burner. Outside, half tracks whizzed past an odd contraption, mounted on rubber tires. It was a generator, concocted from salvaged German motorcycle-parts, and rigged to head lamps for the dressing-station, where, by now, more wounded had arrived. Four litters were off in twelve minutes, and two men were receiving plasma. I tried three times to take a semi-open flash picture, but each time my hand jerked with near artillery fire...our own. The Major General kneeled on the floor to reassure one of the men, and Colonel Rogers said, "There is nothing in this war like the last, except that the wounded are just as dirty. These people won't *look* sick for more than two days. It's not the same."

He described how it would have taken as much as three days to have reached this point from the rear...stumbling through muddy trenches, ducking into dugouts, and avoiding crossroads under regular artillery fire. The wounded would often have crawled into shell-holes to be rescued only at night, and arrive here hours or days too late, exhausted and with a very low chance of survival.

The *(Continued on page 219)*

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WHAT TO WEAR WITH WHAT

(Continued from page 127)

Take a jersey. For years you've worn jerseys at night with pearls, with black dinner skirts or dinner pajamas. But this year jerseys and knitted sweaters have their snug body-defining quality accented still further by being paired with fuller, bulkier skirts, and cinched with wide, surprising belts. On page 136 are two aglitter with little mirrors and beads...very décolleté. And with them full satin skirts in the luminous colours of fine glass. Another important jersey-for-night is grey, almost cob-webbing, with a high crew neck. Its skirt is black velvet and its belt is wide pigskin blazing with rhinestone flowers. And think of a pale strawberry ice-cream jersey with a long velvet skirt of crushed raspberry.

Take tweeds. Last winter, tweed came to town for dinner when a beige tweed had its own brown sequin jumper. But this year you may *expect* sequins or damask or striped satin or lamé combined with tweed. Expect the unexpected. There's something very responsive about the softness and bulk and beautiful colours of tweed when played against the sharp shine of sequins and glittering beads.

Take ermine. Ermine has a new attitude. It's fairly modest. It becomes the lapel or is the lining of wide sleeves in black dinner-suits. And ties in a little tippet at the throat of very young coats. It makes a pill-box of snow for a dinner-hat. But if you take ermine straight this winter, forget its Grand-Stairway implications. And give it to a simple black jersey dress...and you really have Something. Something like hearing a famous violinist play your favourite-favourite tune...you usually hum!

Almost any dress or suit or coat has the possibility of becoming a "Costume." Simple dresses of light wool or jersey are given the rank of Costume if you take the trouble to have jersey gloves made to match; if you give them the great compliment of a fur stole; if you wear a draped jersey turban that is all-of-a-piece with them.

Coats are often the focal point of a Costume. Often they are in bright colours. Often short. What is worn beneath is subordinated to them. Of course it's a costume if you wear a short, crimson, boxy coat with civet facing and civet cuffs with a slim black dress. Or if it is a finger-tip length coat and belted, with a broad fur-collar...silver-fox, as a surprise...or nutria. Or if it's a short mustard coat with sea-otter, worn with a mustard or black skirt. Many a quiet, businesslike "officer's coat" has costume-ambitions when you see its brilliant lining. Think of a satiny broadcloth coat lined with saffron muskrat. Watch for the bright blue, the scarlet tanager, the ginger brown short coats...often with Peter Pan collars of Persian Lamb, These are the starting gun for many a good winter costume.

There are some special devices that pull extraneous pieces together into a costume, like cement with bricks. The stole, for instance, and its relatives, the *(Continued on page 213)*

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Whether their rich, lush colors be matched or mixed there is many-hued harmony throughout the delightful, made-for-each-other BLACKFRIAR KINDREDS Group. It includes Blazer Jacket piped in contrasting color and Skirt (illustrated), Slacks, Waistcoat and Jerkin, also with contrasting piping. All exquisitely tailored from Arlingcrest Wool Worsted Flannel of 100% Wool Naphthalated.

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Yes, there is a difference in bob pins. This special HOLD-BOB design is patented. It's *exclusive*. So always say "HOLD-BOB" for better Bob Pins. If your dealer is out of them temporarily, ask again. He will have more very soon.

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Actual length 2 inches

HOLD·BOB *Bob Pins*

Are Better Bob Pins

THE HUMP HAIRPIN MFG. CO. CHICAGO 16

WHAT TO WEAR WITH WHAT

(Continued from page 212)

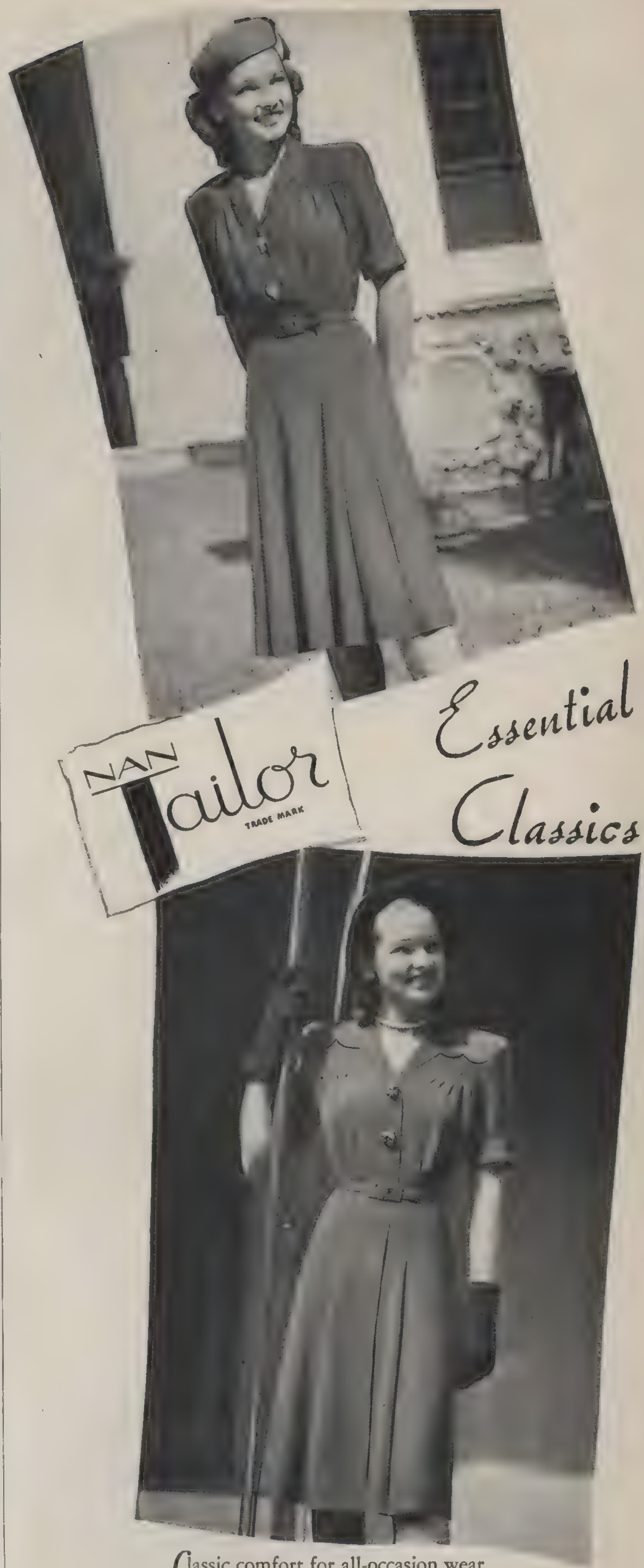
scarf and cravat. The fur stole always gives importance, drama, elegance. And a satin stole-scarf at night, with its ends dripping with sequins, can make any simple evening dress...if it is really simple (and don't attempt it if it isn't) into a costume. The waistcoat can do it too. The satin-lined fur-cravat can make the sternest winter costume warm up with its beauty. Matching fabric bags and fabric gloves can do it. Coloured stockings and a jersey can do it on country week-ends. A jewel worn as a Decoration can sometimes do it.

Sometimes you can get the costume-look by making things match... sometimes you can get it by purposely making them Not Match. Wear a purple suit and a fuchsia waistcoat and a pink blouse. Wear a sapphire blue tweed suit and give it all the aquamarine touches you can muster. Wear a brown suit, a black leather helmet, a black jersey blouse, silver jewellery, and carry a big yellow bag.

Don't deny yourself the flattery of a face-veil...even with one of the brimmed Windsor berets...Try a tulle veil with a toque...or a wide-mesh veil with a roller-brim. Don't deny yourself little white gloves even with a nubbly tweed...Try an ostrich hat with a furless broadcloth coat. Or a dog-collar with a shirtwaist dress. Or enormous earrings with a day dress. Or an over-the-shoulder bag for dancing if it's a satin bag... and a little reticule for day. Or *brown* satin instead of black satin for evening. Or a cotton Guatemalan jacket with lighted bands of sequins...over a long naked dinner-dress...if you feel like it. Or a grey-knitted bag with grey lambskin base. Or beige jersey gloves like stockings up your arms...with your mink coat.

Many times the key that turns clothes into a costume is the hat. Especially this year when they are extravagant and worldly and designed for allure. These allure-hats appear heavy with the use of fur and flowers, satins and velvet. The important thing this season is not to play-up to a hat. Not to match its brilliance and elegance...but to contrast it with simplicity. For instance, toques and pill-boxes in rich upholstery fabrics and furs are, this year, suit hats and untrimmed-coat hats as well as fur-coat hats.

Berets are enormous, often, and crushed. Some are vaguely related to chef's hats on one hand and related to a Prince of the House of Windsor on the other. The stocking cap is one of the easiest links between the parts of your costume. It can be wool, jersey, satin, or velvet. But perhaps the most important hat of all to a costume-look is the turban. Close and wrapped and jersey...for jersey jumpers. Elaborate fur ones. High spiralling pastel satin ones. Velvet ones to wrap as you please and wear as you please with high-throated narrow-lined simple day clothes. There must be thousands of "What-to-wear-with-whats" this coming winter. But it's like improvising music, to choose them properly. You have to know basic chords and have a good ear.



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Better wear Berkshire Stockings

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BUTTERBALL INTO BEAUTY

Details of beauty course on page 176

Youth and beauty are not always synonymous. And now modern mothers, having seen what DuBarry's Success Course has done for them, are sending their fledgling daughters for some of the same.

A fourteen-year-old can spend years of painful gawkiness before she finds her prettiest self. Or—she can find it in six weeks at the Hudnut Salon. Or—she can learn by mail. Here is a sample of what goes on:

Exercises for Her Lumps

Many teen-agers have thick-waist and heavy-hip trouble. Miss Delafield recommends her Figure 8 Exercise to make a waistline slim enough for a first real party dress. The Figure 8 goes like this: lie on the floor on your back, arms outstretched. Bend the knees up over the chest. Drop the still-bent knees over to the side of the floor—then slide the still-bent knees along the floor, up to touch the elbow. Then bring the knees up over the chest—and repeat on the other side, without stopping.

One of Miss Delafield's hip-exercises for young girls is Scooting (which is really just walking on the fanny). For this: sit on the floor, legs stretched out in front, arms bent out shoulder height, hands touching over the chest. Then twist the upper part of the body to the left, raising the right buttock off the floor, and putting the right foot forward as far as it will go. Repeat on the other side. Repeat. Repeat. Until you've "walked" the length of your room and back.

For Complexion Bumps

Miss Delafield says that a really clean face usually keeps bumpless. She recommends an every-night cleansing routine like this: two complete cleansings with cleansing cream. Then a scrub with skin freshener on damp cotton. After this, DuBarry's "Special Preparation," which is a cleansing paste to be used on six consecutive nights. It goes all over the face (except around the eyes). After about five minutes it is dry—and then can be removed.

For Her Hair

And for her make-up—only the simplest regime. Powder and lipstick, though, must be applied skillfully. And while a simple brush-through coiffure is advised for the hair, Miss Delafield selects an arrangement that will give balance to the owner's face.

For Her Diet

General teen-age diet suggestions: Breakfast: Three fresh fruits, and a hot drink. Lunch: A *big* bowl of vegetable soup, and a *big* vegetable salad. Dinner: A *big* glass of vegetable juice and a *big* fruit salad. At each meal, eat the above suggestions in enormous quantities—and then if there's any room left, go along with the family menu. (Chances are—you won't!)

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CAN YOU SHOOT IN A BOW?

By Oliver St. John Gogarty

EVERY boy is Robin Hood at one time or another. I was; and when I grew up I spent a lot of time reading all that there was about that personification of resistance to oppression, that lover of liberty called Robert Fitz Owd or Hood.

In the "good green wood" the revolt against authority extended to the Church. The leaves never fall from that forest where all is youthful and beyond the law. And the bow twangs through it all.

Next, I took to shooting in a bow. I studied the history of archery about which, in England, there were more laws than about any other activity. Every barrel of wine from Spain had to pay duty into England with thirteen staves of Spanish yew. Towns had to turn out on holidays to shoot at the butts. Even to this day there is an unrepealed law which orders the students of the University of Oxford to shoot in a bow at the butts in High Street every Friday. It is an order of the Vice-Chancellor (if I remember rightly). But in my time the Vice Chancellor had lost the power of realising the importance of the artillery that won Agincourt, and refused to permit me, with a *(Continued on page 216)*

FRED G. CHASE

At Smith College. "Clout Shooting" into the air. The arrows drop into a flat target on the ground

The next time he visits Rome

...he hopes it will be with you and his Hartmann Luggage!

In a world at peace, he will want to visit *with you* some of the places he is seeing in a world at war . . .

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CAN YOU SHOOT IN A BOW?

(Continued from page 215)

little group of other devotees of the bow, clad in Lincoln green, to divert the buses in order to "shoot at the butts."

Archery is the one exercise I saw men practising with creditable performance, far into advanced years. There was a member of the Archery Club at Bristol who shot until he was a hundred. So, if anyone wishes to outstay his welcome in this revolving hotel of ours, let him take up archery. It promotes longevity. It has another use which I never would have attributed to it had I been left without guidance. I have the authority of no less a worthy than Bishop Hugh Latimer, for the good effect of archery on morals. He also, in a sermon which he preached before the court of Henry VIII, gives an interesting account of how he learned to shoot, and from his description of it you will see how the term "shoot *in* a bow" arose. It arose because the archer puts his body in it as the Bishop recommends.

When you join a club devoted to a sport with a tradition as old as the tradition of archery, there are many delightful discoveries to be made. The first is that such a club is a reservoir of tips and practices handed down by word of mouth, and not to be found in books. It is the guardian of the tradition of the sport. Then there is the discovery of the bowyer, to be made, a man with some old serviceable name like Underwick or Isserman, men whose forbears have done nothing but make bows, first for "the yeomen, the bowmen," and then for "the nobility and gentry" when archery was continued as a sport. You will learn how an archery meeting is conducted, and get an insight into the formality of English sport, its ritual, its observances.

Your time must be your own. That is the way certain clubs in England maintain their exclusiveness: only people of independent means can join. They rarely if ever meet on the popular Saturdays, but rather on Wednesdays and Thursdays. There is (or, at least there was before the war), at the core of the Royal Toxophilite Society, an inner circle of rich men who invite a dozen or so of like station to their country houses for an archery week. This was done turn about, and was so *de rigueur* that one of the group whom I knew, on being ordered abroad for his health, left his house open and appointed a deputy to entertain the archers while he was away. It was his turn!

It is a jolly sight to see the red, blue, white and gold targets facing each other in a closely-shorn field. Three or four at each end at, for the commencement, sixty yards apart. The distance is marked with whitewash by a line a yard in front of the target. While a member advances to shoot, the others remain behind the target and preserve a formal silence. There are six dozen arrows to be shot at sixty yards, four at eighty and two at a hundred yards range. Twelve dozen in all. This is the York Round. Three arrows at a time are shot by each competitor, then all change ends. Thus a good and gradual walk can be covered during the course of the day, *(Continued on page 217)*

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CAN YOU SHOOT IN A BOW?

(Continued from page 216)

and, if your bow is, say, a fifty pounder, that is, one that requires a pull equal to fifty pounds to stretch it to the arrow head, you shall have pulled some tons' weight before the day is over. And all this is a graduated and non-violent exercise. I do not know whether to attribute longevity to this exercise, or to the freedom from care which the members of independent and carefree means, enjoy.

It is an interesting thing to visit a master of any handicraft in this age of mass and non-human production. It does one good to see a mastercraftsman working with his hands. Such a man was the bowmaker or bowyer in Slazenger's, the sports store in London. He would choose his stave of Spanish yew and make you a bow to order. The stave comes from the female yew by choice and the advantage of the yew is that its "cast" is softer, without being one whit less forceful, than bows of a sharper and more sudden cast. A good self-yew, that is an unspliced or unbacked bow, costs the equivalent of sixty to eighty dollars.

The traditional way to shoot in England is this: the archer stands with his left side facing the target; his feet are at right angles to it and about a foot apart, far enough to give him a good balance, for he is about to turn himself into a gun carriage. He holds the bow horizontally while he lays the arrow with the cock feather up on the little mother-of-pearl mark above the grip. He pulls the arrow back and notches it. The cock feather shows that the other two feathers are lying flat. He then raises his arm and stretches it to full length with his wrist turned very slightly in, draws back the string which he holds in three fingers, the upper two having the arrow between them, pulls it back to the angle of his jaw and "looses" it. The loosing must be done cleanly and sharply and is a knack that must be learned on the field. If it is done in a slovenly manner, the fingers will open and shorten the expansion of the bow and let the arrow project too far. In effect, weaken and spoil the shot. As for the grip on the bow, I have seen men carry their bows with their grip unrelaxed all day, once they "got it".

At sixty yards the bow is too strong, so one does not aim directly at the target, but aims the arrow head below it at any spot or tuft in the grass, about half way between the archer and the target. You cannot look along an arrow in England; aiming is therefore indirect and depends on practice and co-ordination more than on sighting. At eighty yards you may aim on the target, at one hundred at an imaginary point about ten yards above it—depending on the strength of one's bow.

In the field, the difference in the American practice of shooting compared with the English, appears. *The American archer aims directly.* This possibly explains how America has managed to excel so far in archery that "nacion gifted by God to excel all other nacions wythall". Its figures for the York Round are beyond any records in England. The American

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(Continued from page 217)

archer stands easily, not necessarily at right angles to the target. He draws the bow string in a line with his nose and chin, and not, as in England, to his ear. This enables him to see directly along the arrow at which he looks past the left side of the bow string. This is "drawing with the strength of the arms as other nacions do" with a vengeance. The body is not laid in the bow, and, as a result, it is not possible to use as strong a bow if you are shooting after the American fashion. The bow is grasped loosely so that the knuckles are not blanched. Compare this with the grip that some archers maintain during a match in England for hours on end, once their hand begins to fit the bow. Then a bright metal peg is permitted to give the point of aim at distances under eighty yards.

There is in Death Valley, Colorado, an archer who can shoot an arrow five hundred yards from his shoulder and eight hundred when the bow is fixed to his feet. This incredible distance is due largely to the improvement in bow and arrow making and to a knowledge of ballistics which the merrie men had not.

The best bowyer, probably the greatest archer-craftsman in the world, lives near Port Washington on Long Island. He makes bows in the American fashion—flat like the spring of a car. His yew comes from the mountain forests of Washington, from an elevation of five thousand feet, and, as in England, the female yew is chosen by the forest rangers, who mark a likely branch, cut it, and after seven years of seasoning, send the staves to him.

He splices them with a fishtail splice hidden beneath the handle, polishes and pares the wood until the required shape and strength are reached. Then he makes notches in the wood at both ends for the bow string; but does not use deer's horn as they do in England. When you think of the precious wood and the time and the difficulty of obtaining it, the cost of a bow does not exceed the cost of an English bow and is not dear. The arrows are more hard to come by. The right wing of an eagle is used. In England, the feathers of a peacock were considered best, though the archers who fought in France and Scotland had to be content with a grey goose wing. The choice of the feathers of a particular bird and wing is not fanciful. It has to do with the torque or turning of the arrow in its flight.

This "holsome kind of exercise" was "much commended in physike" four hundred years ago, when the world was comparatively easy-going. It is commendable now, for it can, such as no other exercise, improve the figure of young women, and cause men to stand straight, and flat-shouldered. With all the noise, clatter and confusion of the present day, it is more commendable than ever for the young, for its history will fill them with brave and generous sentiments. It is not nearly so expensive as golf and it has a tradition and romance which *(Continued on page 219)*

How to order Vogue Patterns by mail

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CAN YOU SHOOT IN A BOW?

(Continued from page 218)

golf has not. To those who can idle in the 'grene shaw' the freedom and the old world merriment of the forest will come again. There is no more soothing and soft sound than the twang of a bow, nor a more satisfactory one than that of 'the clap in the clout' as the arrow strikes the target.

Archery, which can enormously strengthen the back muscles, is excellent for those who want to improve the contour of the breast. What have the muscles of the back to do with the breasts? Nothing, if they are allowed to become flaccid, and disused; but everything if they are strengthened to a point where they can pull the shoulders back until the bosom is broadened, and the position of the breasts raised and into correct posture.

If it were made, not a compulsory course, for nothing good comes from compulsion, but a course in archery at the disposal of all growing girls in schools and colleges, we would see a more stately and upstanding race. There are hundreds of archery clubs all over the country, but the practice of archery, shooting in a bow, should begin as early as Bishop Latimer's did—in childhood. I recommend a hundred arrows a day—to make Dianas.

U. S. A. TENT HOSPITAL

(Continued from page 211)

crucial point in the medical services is the prompt diagnosis and redistribution rearwards in stations such as this. The quantity of transport allotted to the Medical Service alone saves scores of lives daily. Then there are the new drugs, new techniques, the superskill of America's best surgeons and nurses, and finally the quick evacuation by air to England and America.

Next day, before I left, I saw a long queue of planes moving down the airstrip. Ambulances came up in groups from the holding station down the road, and litters were lifted directly into the wide-open double doors of the planes. I recognized a few men I had seen at the Evac hospital. Interlocking looped straps held the stretcher poles in three rigid decks. The nurse and her teammate, a surgical technician sergeant, checked in each patient. The pilot had already started his engines, and the nurse handed out her patients' manifests, as the plane lumbered down the taxi-strip and took off for England. It had taken twelve minutes to load twenty-four litters. Over six hundred had been evacuated that day.

Later, I took off from the same airstrip into bad weather. I looked down at the waiting air-ambulances and hoped for them that it wouldn't be a rough ride. The rain closed in behind us, on France.

[EDITOR'S NOTE: *American-born Lee Miller, once the favourite model of the famed photographer, Man Ray, is now on the staff of British Vogue in the dual-rôle of photographer and correspondent.*]

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Vogue's Junior Fashions, shown on pages 172-175, can be found in many shops throughout the country. In the list below, numbers 1 to 3 after the store names indicate the particular clothes available at each of the listed shops.

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Little Rock . . . The M. M. Cohn Co., #3

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Wilmington . . . Bird-Speakman, Inc., #1

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Washington . . Julius Garfinckel & Co., #3

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Atlanta . . . . . Rich's, Inc., #3

INDIANA
Lafayette . . . . Loeb & Hene Co., #3

IOWA
Des Moines . . . . . Younker's, #3
Sioux City . . . Davidson Bros., Co., #3

MARYLAND
Baltimore . . . . Hutzler Bros. Co., #1
Stewart & Co., #3

MICHIGAN
Detroit . . . . The J. L. Hudson Co., #1
Milgrim's, #2

MINNESOTA
Minneapolis . . . . . Harold, Inc., #1
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MISSOURI
St. Louis . Scruggs-Vandervoort-Barney, #3
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NEBRASKA
Omaha . . . . J. L. Brandeis & Sons, #3

NEW YORK
Buffalo . . . . . Flint & Kent, #3
Rochester . Sibley, Lindsay & Curr Co., #3

NORTH CAROLINA
Charlotte . . . . . Montaldo's, #1
Greensboro . . . . . Montaldo's, #1
Winston-Salem . . . . . Montaldo's, #1
Sosnik's, #3

OHIO
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Cleveland . . . . The Halle Bros. Co., #3
Milgrim's, #2
Columbus . The F. & R. Lazarus Co., #2, #3
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Dayton . . The Elder & Johnston Co., #3
Toledo . . . . . Lamson Bros. Co., #3

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Bartlesville . . . . . Montaldo's, #1
Oklahoma City . . Rothschild's B & M, #3

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Portland . Meier & Frank Co., #1, #2, #3

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